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HAPPY NEW YEAR! CITY

P. 1.  
**Dramatic**

20 Cents  
JAN. 1, 1921

# Mirror

and THEATRE WORLD



*Marguerite Clark*

Page S. Jay Kaufman • Song Shops • Screen Reviews

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January 1, 1921

THE STAGE—3



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## Dramatic Mirror

and THEATRE WORLD

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President

S. JAY KAUFMAN  
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Mging. Edit.; JOHNNY O'CONNOR, MARK VANCE, BENJ.  
DE CASSERES, Assoc. Edits.; JACK NEWMARK, Adv. Mgr.;  
J. G. RALSTON, Adv. Director

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RAY DAVIDSON, Manager

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whose good taste is unmis-  
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Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

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DRAMATIC MIRROR

**EILEEN PERCY**

*Winsome blonde star whose current Fox picture bears the lively title of "The Land of Jass," and gives Miss Percy her best role to date.*



**MAY McAVOY**

*The charming Grizel of John S. Robertson's  
Paramount production of "Sentinental  
Tommy" as she appears in a vision scene*

DRAMATIC MIRROR



## Page S. Jay Kaufman!

**T**HE other day I saw a musical comedy in a town not many miles from New York.

The first performance.

The producer said, "This show cost us \$73,000. And it'll cost us another ten thousand at least to take it into New York."

A little later I met a man who owns a music publishing house. He said, "We publish about fifty scores each year and we are satisfied if five out of the fifty are successes."

And then I thought of what Henry W. Savage did a year or two ago. Henry W. Savage is an artist-business man. I mean he produces successes because he conducts his business as a business man dealing with the arts.

He was about to produce a new Mitzi play. With music. Which meant an expenditure of at least \$50,000 to see if he "had anything." To see what the values were. To find out what needed fixing and what didn't. And he decided he would not spend \$50,000. He decided he would find out what he wanted to know without spending a dollar.

And he found it out by doing the play in a musical stock company for a week.

It cost him nothing but a week of Mitzi's time.

The stock company played to capacity. The star tried out this and that. The authors saw where their work was good and where it was bad. On Saturday night the version which was played was the version which came to New York the following season and was a hit.

When Mr. Savage produced it in New York it cost him less than half of what it would have cost if he had produced it along the usual lines.

### On Marilyn Miller

Marilynn Miller is an object lesson to every actress in America.

And incidentally to every girl who wants to go on the stage.

She didn't merely go on the stage. As so many girls do these days. She went on the stage as a child because she had been trained to dance. And then followed many years of travel and worry. But always study.

And then Broadway. Where, in the Winter Garden, she was a success. So much of a success that when she went to Chicago, her manager, Mr. Shubert, sent word that she was to be given every care. An automobile was to take her everywhere she cared to go. Her wishes were to be anticipated.

That success would have been enough for the average actress. Instead of being satisfied, Marilyn Miller went on with her dancing lessons in spite of her being one of the best of dancers. And she studied with a teacher of the voice. Two in fact. One who taught singing. The other the use of her speaking voice.

And last week she triumphed as few girls triumph in the theatre.

It is a triumph that is lasting.

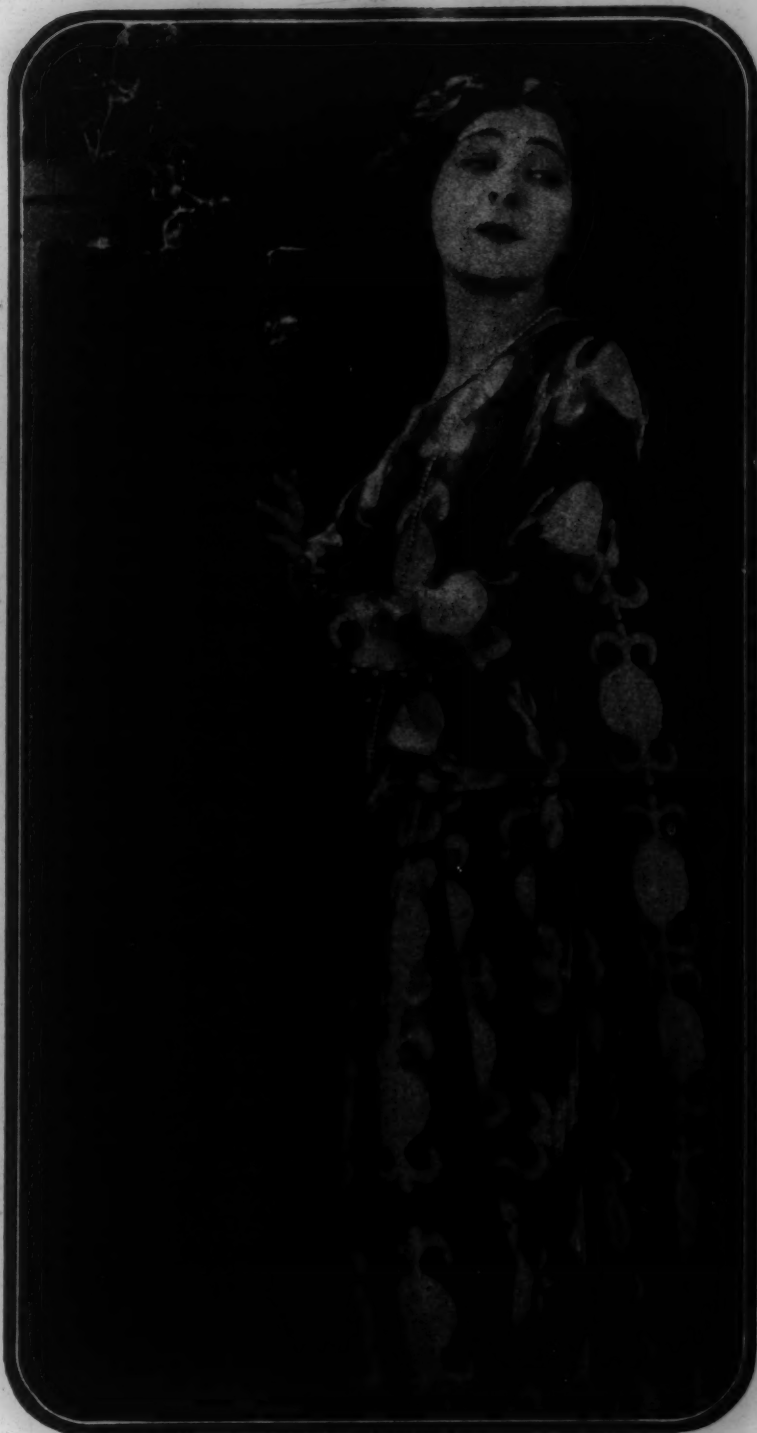
### On Three Productions

What an interesting week, the past week.

A new Barrie play, a new production at the Belasco and Mr. Ziegfeld makes a production not "The Follies."

I wonder whether the same degree of enthusiasm would have been felt if "Mary Rose" had been announced by an unknown author. I wonder just how much the Barrie label meant. I think that the scenes between the older persons in the play are gorgeous. And that they are Barrie at his very best. And will give the play a great deal of its popularity here. But I wonder too, just how many really know what the last act means?

Belasco is the youngest man in the theatre today. He had had about two hours sleep each night during the last rehearsals of "Deburau." And he was never tired. And the



NAZIMOVA

The charming Russian artist as she appears in a scene from her latest Metro picture, "Billions"

### WILL YOU or WILL YOU NOT?

Join.

Put yourself on record.

No dues, no assessments, no obligations of any sort.

Excepting

Refusing point-blank to submit to the tyranny of blue laws;

Excepting

Your promise to say—not only to think it—your say against the movement that is fighting to take away your liberties;

And

Asking every friend to do exactly the same.

Sign your name and address on the margin below.

Tear it off and mail it addressed to me personally at 133 West 44th Street, New York.

Signing it means that you are an opponent of the Blue Laws and that you will get others to oppose it.

### WILL YOU or WILL YOU NOT?

production tops anything he has ever first of ten years coffee is being done before. There are always bits served.

of stagecraft which the students should see in every Belasco work. Here there are scores. I saw a few back-stage one day this week. And after each Belasco production I understand why the English beg him to come to London. Fancy the decorations he would be given there. How little decorated—in any sense—he is here.

And "Sally"!!!

### On Coffee

John Golden into the Theatre's own Hall of Fame.

Not because he produced "Lightnin'."

Not because he produced "The First Year."

But because at the Little Theatre where "The First Year" is in its

### On the Conservatoire

From Lou Tellegen comes word. "Put me down as one of those who will be happy to share in the work of a conservatoire. I know the work abroad because I am a product of it and I therefore believe in it. Thanks to several years and some friends I am learning how to speak the American language and hope that I am, therefore, able to instruct the beginners. There is no doubt that the need of a conservatoire is great. Those who cast plays—especially for the road—know it. The good actors want to remain in New York. When we want to get a road company the applicants have not had enough training and the troubles begin."



**ORA CAREW**

*One of the reasons why Metro's production "What's the Matter with Marriage?" will be an excellent one—especially in the way of feminine beauty*

**DRAMATIC MIRROR**



# Broadway Buzz

FROM LOUIS R. REID

**"T**HE present prohibition year was a very brief one," says B. R. S. "The days were shorter because there were not so many mornings after."

## Establishing a Precedent

President-elect Harding attended a performance of "Listen Lester" the other night in Marion, and no pronunciamiento has as yet come forth extolling the piece as the best musical comedy of the day. Now on the rare occasions that Presidents Roosevelt or Wilson witnessed a theatrical performance they were quick to declare them the greatest plays of the day, despite any adverse opinion from the mere critics.

Frank Tinney presented his press agent, the immortal Joe Flynn, with a watch which bore this legend: "To Joe Flynn, Press Agent for Joe Flynn, from his friend Frank Tinney."

## So It Has Come to This

Mexico, after all, has the last laugh. Fancy a time ever coming when a headline could appear in a New York newspaper: "Mexico Fears for Safety of Consul in Wicked New York!"

I never knew to what lengths difference of opinion could go until I attempted to learn what were the Six Best Cellars in New York.

## Woods Presents Himself

The commercial manager is often accused of lacking in sensitiveness and artistic perceptions, or merely engaged in theatrical production to satisfy a gambling instinct or to take part in a particularly exhilarating enterprise. Now who is the very epitome of the commercial manager? Is it not A. H. Woods? He professes to no highbrowism, no sensi-



tive emotionalism. And yet the other day on the witness stand he wept copiously in telling of the cost of trying to amuse Atlantic City. He outplayed his players. He presented himself in a tense drama—and he received excellent notice from court room critics for his performance. Now we know there is an excellent emergency actor at liberty in the Eltinge Theatre.

## Ammunition for Tammany

The leaders of the G. O. P. should not be so ready to boast. No sooner do they declare that the city is now Republican than a serious crime wave takes place.

Only a few more weeks of laying the blame for mail delays upon Burleson.



## How the Soong Goes Now

In old New York, in old New York,  
The crook crop's extra fine,  
They'll take a dare on ev'ry square,  
The yeggs of Manhattan for mine;  
You will not see in gay Paree, Chicago  
or in Cork,  
The crooks you meet on any old street

In old New York.

The height of optimism: The priest who, after quitting his order and getting married, said, "I am at peace."

## Republican Bull

"Mrs. Harding prefers a Boston bull, but the President-elect has been given an Airedale. However, there is strong possibility that March 4 may find the Hardings moving into the White House with a Boston bull."—(News item) Now we know what Will H. Hays has been doing. He has been ascertaining that there are more people of voting age who own Boston bulls than Airedales.

## Why Lawyers Get Rich

"A drummer has sweethearts in ev'ry town" went the refrain of a musical comedy number some years ago. Which may account for the fact that one out of every nine traveling salesmen in the United States is divorced, according to statistics given out by the department of sociology of New York University. Among farmers the proportion is only one out of ninety-two. And yet, do you know any drummer who would exchange places with a farmer?

## It Won't Amount to Much

Lenine, it is reported, is going to spend billions in the United States. Billions of what? Russian rubles or German marks?

Lots of people would like to know where they can be exposed to the hiccough epidemic.

## The Nose for News

The inveterate press agent never loses an opportunity to mix business with pleasure. Perhaps, that is what makes him inveterate—and invaluable to this column. Here is a sample of his inveterateness, his invaluable and his industry:

## EXCLUSIVE TO YOU

From: Edward L. Bernays,  
19 East 48th Street, New York  
For release: Christmas Day and New Year's

## STATEMENT ON MERRY XMAS AND HAPPY NEW YEAR

Commenting on the passing of the old year and the proximity of the new, Edward L. Bernays, in the first interview ever accorded a newspaper by him, expressed the conviction that all his friends would have a very happy new year. He also was of the opinion that the Christmas season would be one of exceptional merriment.

"This is the time of the year," said Mr. Bernays in closing, "when men should extend holiday greetings to each other."

## Maybe, It Isn't Press Agent Stuff

Talk of a rebirth of the Ku Klux Klan has continued for more than a month and I have yet to read that "The Birth of a Nation" is to be revived.

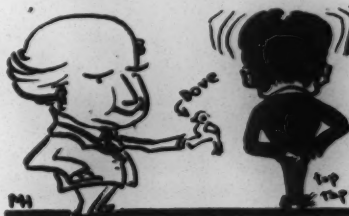
## Peace—Perhaps

Bryan and Borah met one day  
In the shadow of the dome;  
"We must have peace, all war must cease,"  
They said, "abroad and home."

"How can we do it?" the Borah asked.

"How can we make it effective?" And Bryan replied, "By reducing the guns

That's a start in a manner corrective."



With different views of political news

Their meeting disarmed all their foes

So they talked and talked and talked and talked

Of the chaotic world and its woes. Their conference may not achieve anything

But it was, you'll admit, a good plan

Their power will be longer, their force will be stronger  
And we may really get peace—if we can.

If James H. Hunsaker is, as Heywood Brown says, a sort of eternal sophomore, then a man is only as old as he writes.

Isn't it pretty nearly time for another six day race?

## Progress in America

No musical comedy has been produced in New York this season bearing in its title the words "The Girl From—."

## A Record of Records

To prove that his job as press agent for "Lightnin'" is not the sinecure it is painted, Joe Drum has compiled records and records and records that have been broken by Frank Bacon's play. You might call his work "an outline of the stage history of the world." For instance, we read that "Lightnin'" has passed the run records of "The Two Orphans," "The Old Homestead," "The Black Crook," "Turn to the Right," "The Boomerang," "The Music Master," "Adonis," "Peg O' My Heart" and "A Trip to Chinatown."

It's a close race, though Joe doesn't admit it, between the run of "Lightnin'" in New York and "Chin Chin Chow" in London.

## Another Slogan

William Harris, Jr., takes a leaf from the movies. Hearing the popular cry, "Fewer and better pictures come trippingly off the tongue," he calls out boldly, "better and stronger plays."

"New Year's Eve means nothing to my men," says the new prohibition enforcement agent. Good news for the bartender.

## Taking Unfair Advantage

"Two attractive mermaid sleuths next season will lure surf mashers from the billowy waves to the city jail. They will be clothed with authority to make arrests."—(News item from Atlantic City.) Just what



is meant by "clothed with authority?" Does "authority" refer to apparel designed to catch the unwary or to some pretentious badge? The Atlantic City commuter, Frank Wilstach will have to look into this.

## The Sad Old Homestead

"Prohibitionists to take the kick out of medicine." (Headline in Herald)

Farewell good prescription counter  
Good bye patent nostrum shelf  
Prohibition forces have declared that they're the sources

Of a great amount of alcohol and pelf.

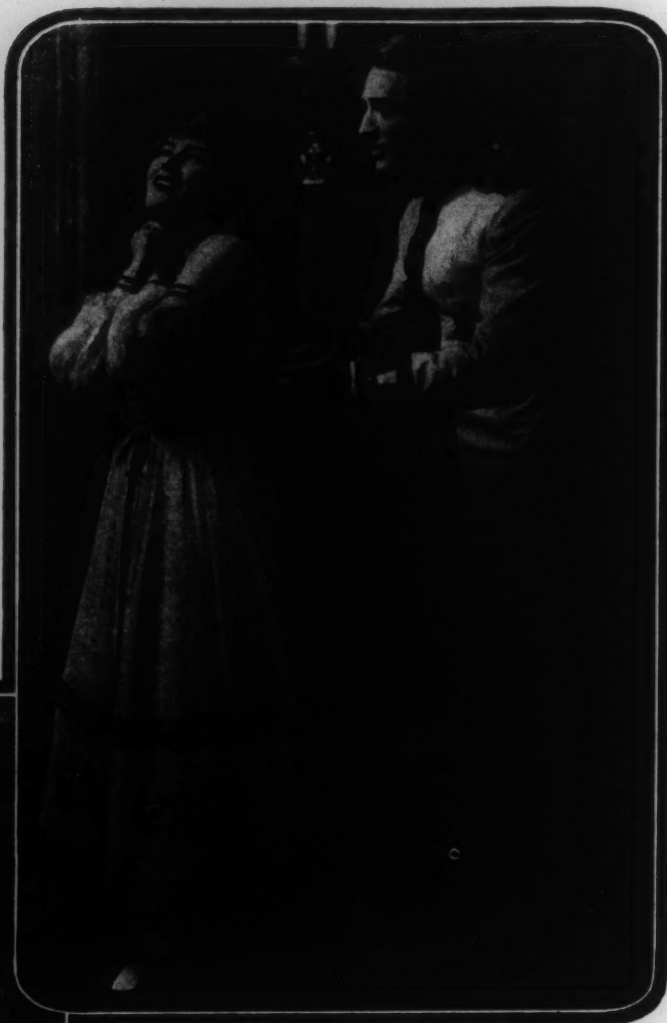
I used to like my tonic in the morning

I used to relish pain ease in the night  
Joys are now denied me, they no longer are beside me

Life to me is nothing but a blight.

## "Sonya"

Ruth Shepley and Otto Kruger, the featured players in Marc Klaw, Inc.'s production of this sprightly romance of a Prince and a dancing girl, show at the left how they feel toward each other



Above, it would seem that the love of a member of the blood royal is very much like the love of any other young man except that it is set amidst gorgeous draperies and the hero is decked out in a picturesque uniform the privilege of wearing which is denied less fortunate mortals. And the lady of his desire seems to be just as elusive as if her lover were an every-day person instead of one whose word is law—more or less



At the left, Miss Shepley in the guise of a boy—and a very charming one—smokes a companionable cigarette with Mr. Kruger and from all indications love's young dream is pursuing the even tenor of its way—if dreams do such things. No cloud appears on the horizon to keep the course of true love from running smooth. Or can clouds do that? At any rate, they both appear to be perfectly happy



# THE NEW PLAYS ON BROADWAY

## "DEBURAU"

### Belasco Presents Atwill in Guitry Drama

Drama in four acts, adapted by Granville Barker from the French of Sacha Guitry. Produced by David Belasco, at the Belasco Theatre, Dec. 23.

Jean-Gaspard Deburau.....Lionel Atwill  
Marie Duplessis.....Elsie Mackay  
Robillard.....Hubert Druce  
Laurent.....Joseph Herbert  
Laplace.....Rowland Buckstone  
Justine.....Margot Kelly  
Clement.....Edmund Gurney  
The "Barker".....Sidney Toler  
Madame Rabouin.....Rose Coghlan  
The Young Man.....John Roche  
Charles Deburau.....Morgan Farley  
A Doctor.....John L. Shine

With "Deburau," David Belasco reaches the pinnacle of his art as a producer. It is a play which any manager with marked talent for projecting the pictorial and the dramatic would hail. In Mr. Belasco's hands this drama of the actor's ephemeral existence, written with the understanding and imagination of an actor, takes on a special distinction. It is one of the events of the season, and it establishes *Lionel Atwill* as one of the most resourceful actors now upon our stage.

"Deburau" is something more, however. It is a gay and decorative reproduction of the Paris of Hugo and Sand and De Musset. The play is the age-old theme of the rise and fall of artistic genius, particularly as it applies to the theatre. Deburau, the greatest pantomimist of his time, has become a sensation at the Little Theatre Funambules. He is the toast

## "Deburau" Event of the Season—Curious Barrie Play—"Miss Lulu Bett" and "Her Family Tree"

of the town. But he maintains his balance through all the adulation—until he meets Marie Duplessis, the mystifying and exotic Lady of the Camellias, immortalized by the younger Dumas. It is this woman who unwittingly influences his downfall, his resignation to his son of his name and his passing into obscurity.

The play is expressed in simple rhythm, some of which is monotonous and maudlin. There are passages of genuine beauty and inspiration, notably in the description by Deburau of his childhood and in his advice to his son—perhaps, the greatest tribute ever paid in drama to the actor's art.

The scenes convey a charm and picturesqueness which aid in no little measure to lift the production to an extraordinary high level.

*Lionel Atwill*, always an eloquent actor, embodied the title role with impressive passion and feeling. It was a distinguished portrait, broad in conception and intimate in detail. *Elsie Mackay* was lovely to look upon as Marie Duplessis. *Rose Coghlan* furnished a colorful sketch of a palmist. *Morgan Farley* played Deburau's son with boyish sincerity.

LOUIS R. REID.

## "MARY ROSE"

### A Strange Play by Barrie at the Empire

Play in three acts, by J. M. Barrie. Staged by B. Iden Payne. Produced by Charles Frohman, at the Empire Theatre, Dec. 22.

Mrs. Otery.....Ada King  
Harry.....Tom Nesbitt  
Mr. Morland.....O. B. Clarence  
Mrs. Morland.....Winifred Fraser  
Rev. George Amy.....A. S. Homewood  
Mary Rose.....Ruth Chatterton  
Simon Blake.....Tom Nesbitt  
Cameron.....Guy Buckley

A baffling play of fact and fancy and mysticism is "Mary Rose," which, after an enormous popularity in London, reaches New York with *Ruth Chatterton* in the leading role. It is not the Barrie of "The Legend of Leonora," and "A Kiss for Cinderella" who wrote "Mary Rose." Rather it is a new Barrie—a Barrie, caught in the tide of spiritualism that swept over England after the war, and attempting in his peculiarly eerie way to find a way out.

One cannot escape the impression that Barrie is seeking to counteract spiritualistic propaganda. And what, assuming that one has this impression, is Barrie's conclusion? Namely, that it is better that the dead remain in their peaceful sleep than to return to influence mysteriously the living.

There is a strange power to this latest output of Barrie. It has a compelling pathos, it is filled with deft characterizations. But the subtle charm—there goes the word—is missing.

Mary Rose vanishes after a visit to an island in the outer Hebrides. Twenty-five years elapse. When she returns home she finds only disillusion. Pining for her baby she dies. Whereupon taking ghostly form, she haunts the house, finds her boy, now a soldier home from the war, and spends many happy moments upon his knees telling strange stories.

*Miss Chatterton* was utterly lost in the title role, though she plays with a winsome sincerity. *Tom Nesbitt* was flexible and convincing in the roles of husband and son.

LOUIS R. REID.

## "HER FAMILY TREE"

### Nora Bayes Comes to Town in Musical Comedy

Musical comedy in two acts and six scenes. Lyrics and music by Seymour Simons. Book by Al Weeks and "Bugs" Baer. Staged by Hassard Short. Produced by Nora Bayes, at the Lyric Theatre, Dec. 27.

Seeker After Truth.....Julius Tannen  
Tom Craddock.....Frank Morgan  
Jim Hilton.....Jerome Bruner  
Claude Hemingwater.....Allan Edwards  
Pedro.....Al Roberts  
Le Hi Lo.....Ray Vance  
Mr. Bumsteep.....Donald Sawyer  
Sue.....Florence Morrison  
Favorita.....Una Fleming  
Nevada Nell.....Nora Bayes

Nora Bayes is giving a party at the Lyric Theatre—a richly decorative

(Continued on page 40)

# BROADWAY TIME TABLE—Week of Jan. 3rd

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Wk's Sale
<b>Afgar</b>	Alice Delysia	Oriental extravaganza	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	\$20,000
<b>The Bad Man</b>	Holbrook Blinn	Comedy of Mexican outlaws	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
<b>The Bat</b>	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8.30—W. & S. 2.30	Capacity
<b>The Beggar's Opera</b>	Original London Cast	To be reviewed	Dec. 29	Greenwich Village	Sheridan Square	8.30—W. & S. 2.30	First week
<b>The Broken Wing</b>	Ines Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8.30—W. & S. 2.30	\$13,200
<b>Daddy Dimples</b>	Maelyn Arbuckle	Whimsy of ambitious youth	Nov. 22	Republie	West 42d	8.30—Th. & S. 2.30	\$10,000
<b>Deburau</b>	Lionel Atwill	Reviewed in this issue	Dec. 23	Belasco	West 44th	8.30—W. & S. 2.30	\$16,000
<b>Cornered</b>	Madge Kennedy	Crook melodrama	Dec. 8	Astor	Bway 45th	8.30—W. & S. 2.30	\$14,300
<b>The Emperor Jones</b>	Charles L. Gilpin	Study of fear	Dec. 27	Selwyn	West 42d	Special matinees	
<b>Enter Madame</b>	Gilda Varesi, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
<b>Erminie</b>	Francis Wilson, DeWolf Hopper	To be reviewed	Jan. 3	Park	Columbus Circle	8.30—W. & S. 2.30	First week
<b>The First Year</b>	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
<b>The Gold Diggers</b>	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
<b>Good Times</b>	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	\$29,000
<b>Greenwich Village Follies</b>	Savoy and Brennan, Frank Crumit	Noel and artistic revue	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.20	Capacity
<b>Heartbreak House</b>	Effie Shannon, Lucile Watson	Shaw's comedy of futile folk	Nov. 10	Garrick	West 35th	8.30—W. & S. 2.30	Capacity
<b>Her Family Tree</b>	Nora Bayes	Reviewed in this issue	Dec. 27	Lyric	West 42d	8.30—Th. & S. 2.30	First week
<b>Honeydew</b>	Dorothy Follis, Hal Forde, Sam Ash	Operetta by Zimbalist	Sept. 6	Casino	Bway & 39th	8.30—W. & S. 2.30	\$19,500
<b>Irene</b>	Adeline Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.10	Capacity
<b>Jimmie</b>	Frances White	Average musical comedy	Nov. 17	Apollo	West 42d	8.30—W. & S. 2.30	\$9,000
<b>Just Suppose</b>	Patricia Collinge	Fanciful princely romance	Nov. 1	Henry Miller	West 43d	8.30—W. & S. 2.30	Capacity
<b>Ladies Night</b>	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	\$17,300
<b>Lady Billy</b>	Mittie	Delightful musical comedy	Dec. 14	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
<b>Lightnin'</b>	Frank Bacon	Comedy of early New York	Aug. 26	Gaiety	Bway & 46th	8.30—Th. & S. 2.30	\$13,400
<b>Little Old New York</b>	Genevieve Tobin, Ernest Glendinning	Brisk and tuneful musical play	Sept. 8	Plymouth	West 45th	8.30—W. & S. 2.30	Capacity
<b>Mary</b>	Jack McGowan, Janet Valie	Reviewed in this issue	Oct. 18	Knickerbocker	Bway & 38th	8.30—W. & S. 2.30	Capacity
<b>Mary Rose</b>	Ruth Chatterton		Dec. 22	Empire	Bway & 40th	8.30—W. & S. 2.30	\$12,900
<b>The Meanest Man in the World</b>	George M. Cohan	Comedy of lawyer	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
<b>Meece</b>	Lionel Braham, Gladys Hanson	Colorful oriental spectacle	Oct. 4	Century	Can. Pk. W.	8.00—W. & S. 2.00	\$29,000
<b>The Mirage</b>	Florence Reed	Play of the primrose path	Sept. 30	Times Sq.	West 42nd	8.30—W. & S. 2.30	\$14,000
<b>Miss Lulu Bett</b>	Carroll McComas	Reviewed in this issue	Dec. 27	Belmont	West 48th	8.30—W. & S. 2.30	First week
<b>Passing Show of 1921</b>	Howard Bros., Marie Dressler	To be reviewed	Dec. 29	Winter Garden	Bway & 50th	8.00—T., Th. & S. 2.00	First week
<b>The Prince and the Pauper</b>	William Faversham	Mark Twain's romantic comedy	Nov. 1	Booth	West 45th	8.30—W. & S. 2.30	Capacity
<b>Rollo's Wild Oat</b>	Roland Young, Lotus Robb	Whimsy of ambitious youth	Nov. 23	Punch & Judy	West 49th	8.30—W. & S. 2.30	Capacity
<b>Sally</b>	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
<b>Samson and Delilah</b>	Ben Ami, Pauline Lord	Satirical domestic drama	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	9,500
<b>Shakespeare</b>	Frits Leibler	Repertory	Dec. 27	Lexington	Lex. Ave. & 51st	8.30—W. & S. 2.30	First week
<b>The Skin Game</b>	Herbert Lomas, Josephine Victor	Drama of class conflict	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	\$5,300
<b>Spanish Love</b>	W. H. Powell, J. Rennie, H. Stephenson	Drama of love and hate	Aug. 17	Elliott	West 39th	8.20—W. & S. 2.20	\$13,000
<b>The Tavern</b>	Arnold Daly	Burlesque of melodrama	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	\$12,100
<b>Three Live Ghosts</b>	Chas. McNaughton, Beryl Mercer	Comedy of returned soldiers	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	9,500
<b>Thy Name is Woman</b>	Mary Nash	Play of primitive Spain	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	Capacity
<b>Tickle Me</b>	Frank Tinney	Musical lodge-podge	Oct. 5	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
<b>Tip Top</b>	Fred Stone	Circus musical show	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
<b>Welcome Stranger</b>	George Sidney, Edmund Breece	Jewish character comedy	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	\$17,300
<b>The Woman of Bronze</b>	Margaret Anglin	Emotional domestic drama	Sept. 7	Frasce	West 42d	8.30—W. & S. 2.15	\$10,900

## Motion Pictures

Midsummer Madness Jack Holt, Lila Lee  
Forbidden Fruit Special Cast  
The Bait Hope Hampton  
Bunty Pulls the Strings Leatrice Joy  
Last of the Mohicans Special Cast  
Over the Hill Mary Carr  
Way Down East Lillian Gish, Richard Barthelmess

Marriage drama Cecil B. DeMille production  
Thrilling love story  
Scotch comedy  
Cooper's novel in films  
Carlson's poem filmed  
Rural melodrama

Criterion Bway & 44th 12 M. to 11 P. M.  
Rivoli Bway & 49th 12 M. to 11 P. M.  
Rialto Bway & 42nd 12 M. to 11 P. M.  
Capitol Bway & 50th 12 M. to 11 P. M.  
Strand Bway & 47th 12 M. to 11 P. M.  
Broadhurst West 44th Eve. 8.30 Mat. daily 2.30  
44th St Bway & 44th Eve. 8.15 Mat. daily 2.15



**MILDRED DAVIS**

*The dainty little leading lady who adds beauty and winsomeness to Harold Lloyd's comedies for Pathe*

DRAMATIC MIRROR



# AT THE BIG VAUDEVILLE HOUSES

## EIGHT-ACT SHOW SHOWN AT PALACE Two Acts Run Longer Than Usual

It is an eight-act show yet it ran through its customary time Monday. Owing to the unusual length of two acts, namely the *Harry Carroll* revue entitled "Varieties of 1920," which was on view at the Palace earlier in the season, and the new *Franklyn Ardell* turn, "King Solomon Jr.," which is making its initial Palace appearance. Both were not only well received but gave the show a lot of color and class. Both are pretentious and have numbers of a musical comedy nature with the *Carroll* offering running more to dances and songs.

The *Alf. W. Royal* dog act opened the show, with that canine comedian, Toque, astonishing the audience by his wonderful sagacity and training. *Howard and Craddock* are a pair of



colored entertainers who did well in the early assignment. They sing and dance, with one chap showing decided ability in a loose-legged routine.

Surefire was the comedy work of the rough-housing and knockabout acrobatics of *Charles O'Connell* in the *O'Donnell and Blair* act. The Palace crowd laughed long and loud and enjoyed the turn immensely. *Bob Hall* might have done better in a later spot but as it was he sailed in and had them laughing heartily at his turn where he used names and subjects shouted out by the audience and took popular tunes and rhymed them to good results. The *Harry Carroll* revue closed the first part.

The act moved with pep and gusto, with *Carroll* keeping things moving at a lively gait himself, *Carroll* playing the piano. The entire act appeared to much better advantage than when last seen at the "Big Corner."

It is a highly colorful and thoroughly entertaining "melange of mirth and melody," not to speak of some first rate dancing. It is the kind of act that is even better on its second visit than it was on its first, and much credit is due *Carroll*.

After intermission appeared the *Ardell* act, *Joe Cook*, with his satire upon vaudeville that caused much laughter, and the *Alexander Brothers* and *Evelyn*, who juggled tennis balls skilfully and cleverly.

The business Monday had standees almost to the outside doors and it started out as a forerunner of one of the biggest weeks the house would have this season. As E. M. Robertson, of the Keith Exchange remarked before the curtain went up, "this week's business should smash records." Some business judge, this man, who has seen vaudeville come and go for some years past.

MARK.

## Franklyn Ardell and Harry Carroll at the Palace—Riverside Has Comedy Bill—Marie Nordstrom Headlines at the Royal—At the Chicago Theatres

### COMEDY BILL AT THE RIVERSIDE

#### J. J. Morton, Trixie Friganza and Sylvia Clark Featured

Humor predominates at the Riverside this week, where *James J. Morton* acts as Master of Ceremonies and where *Trixie Friganza* headlines. The *Marie Geni Trio*, made up of three expert acrobats, opens the bill with a speedy collection of athletic stunts, followed by a human trapeze thriller. That merry comedienne, *Sylvia Clark*, bursts forth next in an individual revue in which she does Yiddish and other imitations with much verve and gayety. Especially good is her midnight revue song in which she talks about imitations in the home. Her song, "Feather Your Nest," and the burlesque Russian dance close, all contribute to the great success of her number.

The novel opening to *Jessie Brown's* and *Effie Weston's* act is supplied by their pianist, *Dave Dryer*, who tells the audience all about them before they make their captivating entrance. Well might they entitle their act a cocktail with kicks, for they leave no stimulating kick out of their performance, skidding gracefully from formal toe dancing to ingratiating Spanish numbers. The French soubrette imitation, "Come and Play With Me," is particularly good. The act was staged by *Donald Kerr*, and *Harry Ruby* and *Bert Kalmer* were responsible for the lyrics and music.

There are card trick marvels and magicians of note, but few of them can rival the suave celerity of *Claude Golden*, who, while chatting giddily, counts unseen cards, names hidden tricks and outwits humanity generally. Well written and well acted is *Willard Mack's* playlet, "Two Is Company," an exercise in coquetry at the golf club that is full of real laughs. The song, "What's the Use," and the waltz number are not the least attractive moments in the number.

*Wilson and Larson*, though not programed, went big with an able exhibition of acrobatic dances and feats, interspersed with comedy. All sorts of good violin and piano music makes *Larry Harkins* and his monarchs of melody win enthusiastic applause in the melodious melange of mirth and music. *Trixie Friganza*, the irrepressible, follows, and to say that she is at her best would be putting things mildly. Under the title of "A Bag of Tricks," she manages to steal the opportunity to pull every conceivable kind of laughter producer known. She imitates people and things; she takes off a birthday party, she disrobes constantly before the audience, only to disclose an under-costume of surprising design, ending finally, with a bloomer outfit that was a riot.

*Neville Flesson* and *Albert Von Tilzer* supply some of her banter, which is put over with absolute surety. *James Dutton* and company end the bill attractively with a graceful exhibition of bareback and trick riding.

SOBEL.

### VARIETY ABOUNDS IN ROYAL PROGRAM Headline Position Ably Occupied by Marie Nordstrom

The bill at the Royal this week is of a variety of vaudeville wares sufficiently mobilized to give the Bronxites plenty of stage cheer during the merry Yuletide week. It is headed by *Marie Nordstrom*, who offers her newly embellished turn and which made a fine impression, the work of *Miss Nordstrom* being enthusiastically applauded.

She is given splendid opportunity to reveal the daintiness and charm that have made her one of vaudeville's favorite headliners. "Tick Tock" is the title of the offering and *Frances Nordstrom* is its author.

The show was opened by *Anderson and Yvel* and their novel skating turn. *Greenless* and *Drayton* went unusually well, these colored entertainers proving big favorites and winning quick approbation. Close attention was paid to the wonderfully trained animal act offered by *Carl Emmy*.

The *Weaver Brothers* offered a new turn that had hand-saw artistry and achievement as its foundation, yet the uptowners didn't seem to take so well to the idea. *Bert Clark* and *Flavia Arcaro* mixed up a happy line of comedy conceit and stage absurdities that brought gratifying results.



After intermission appeared *Loney Haskell*, who reeled off one of his famous monologues to laughing results. *Loney* has a distinctive style and individuality. His turn was well received. *Miss Nordstrom* was in excellent voice and worked hard to please. The *Sharrocks*, *Harry* and *Emma*, were an emphatic laughing hit. They offered their novel mindreading turn in such a manner that, despite former visits to the Royal, the returns were even greater. The *Sharrock* act is one of the best of its kind in the country. It never fails to please.

Closing the show was the *Russian Cathedral Choir*. The singing made a hit and there was hearty applause that brought encores.

MARK.

### CHICAGO—PALACE Bee Palmer Heads Bill in Agreeable Fashion

*Bee Palmer*, assisted by an able and admiring jazz band, played the piano, sang and shimmied her way into the hearts of the Monday afternoon audience, composed largely of college boy vacationists, at the Palace Theatre. *Bob Carleton*, the writer of *Ja-Da*, accompanies his recently acquired accomplice, *Julia Ballew* (pronounced Blue), who is very ingenue and sings *Sweet Papa* and is very popular with the audience. *Valerie Bergere* presents a little skit she calls "The Moth." It is a combination of comedy and melodrama. *Joe Morris* and *Flo Campbell* in "The Avi-Ate-Her" are very funny. *Morris* is refreshingly original in his humor. *Stanley and Birnes* proved themselves agile dancers and scored big. *Harry Breen*, followed. Then came *William Brack* and his company of eccentric artists. The bill was opened by *Charles Henry's Pets*.

SELDEN.

### CHICAGO—MAJESTIC George Jessel's Revue Is Headline Act

There is plenty of effervescence in the show at the Majestic this week and every act scored. *Lillie Jewel Faulkner* and company with a dummy revue called "Play Ball" opens the program and the *Four Harmony Kings* follow, rich voiced gentlemen of color, who sing *Old Black Joe* and other old favorites with great success. *Bayonne Whipple* and *William Huston* present a unique sketch containing some telling comedy and entitled "Shoes." Then there are *Thomas F. Swift* and *Mary H. Kelley* in a clever two-some called "Gum Drops." *Billy Arlington*, assisted by *Eleanor Arlington*, *C. I. Taylor* and *E. F. Hennessey* come next in an eccentric and laughter-making musical farce called "Mistakes Will Happen." But everything, however excellent, is put quite in the shade by *George Jessel's* "Troubles of 1920," a peppy revue bubbling over with shapely girls, clever tunes and good comedy. *Herschel Henlere* receives a goodly share of applause. *Mlle. Rialto's* novelty act, "Look," closes the program.

SELDEN.

### STATE-LAKE BILL Albertina Rasch and Sophie Tucker Share Honors

*Albertina Rasch*, danseuse, and one of the best, diverted the State-Lake crowd this week. *Miss Rasch's* settings are full of clever novelty. A storm scene which fades mystically into the fabled summer day is a distinctive feature of the offering of high praise. Then there is *Billy McDermott*, a good funmaker. *Sophie Tucker* sang her number *Learning* in schoolgirl fashion and pleased generally. *Story and Clark* offer clever tricks with the piano, a xylophone and a number of smart songs. *Cooley and Jaxon* have a little minstrel show of their own and a clever dog. *Beagy and Claus* open with a real roller skating act. The *Four Readings* closed.

JIMALONE.



## NEW VAUDEVILLE ACTS

## Franklyn Ardell Heads Novel Vaudeville Act

Franklyn Ardell plus bevy of girls plus special stage setting plus a novel vehicle builded by that enterprising young lyrical architect and sketch writer, Daniel Kusell, a Chicago boy who has just taken up permanent headquarters in New York, is at the Palace this week scoring a mighty big hit. The offering is a farcical comedy entitled "King Solomon Jr." and one watching the breezy Ardell in his amusing scenes with his numerous wives can readily surmise that much of the skit was embellished by that light comedian. The program also says that Walter Percival had a hand in the frameup of the sketch. But with due credit to all the authors, sponsors and writers, the theme proved a happy thought for Ardell's individuality as Ardell always had them roaring at his lot-selling speech in his former variety act. The time is supposed to be 1950, when more than one wife is expected to be allotted to the male and King Solomon Junior has six wives, each assigned to a room marked with day of the week. Ardell as Wallace Moore devotes Monday to one wife; Tuesday to a second and so on, until Sunday arrives when he is free to enjoy himself. The wives rebel at his absence for a week and just before his return decide to go on strike. Ardell calls up the wireless emergency department, asks the strike-breaking heads to send him substitute wives. The wives change their minds and welcome into the fold, a new wifely acquisition who is to be Moore's Sunday wife. Much fun hinges upon the dialogue between Moore and his wives, with most of it up to the minute and full of satirical wit and good-natured raillery. Of the feminine contingent Ruth Warren, Helen Goodhue and Grace White have "names" known to vaudeville. They give Ardell splendid support.

MARK.

## Eva Tanguay Displays Former Stage Prowess in New Act

It was at the Coliseum that Eva Tanguay made her return to New York vaudeville and the celebrated vaudeville comedienne not only displayed all of her former pep and vivacity but proved such a drawing card that the Coliseum hung up a box office record for the duration of her engagement at that new house. And the famous Eva—the original Tanguay—she of the famous line that has been copied by many but never equalled in point of performance and who originated the much-quoted phrase *I Don't Care* was colorful and animated, wearing a wardrobe that ran into a lot of money when the women out front started to count up the cost as a whole. It isn't so much what Tanguay sings or wears but the way she offers her numbers, moving to and fro on the stage with that cyclonic, scintillating movement that is characteristic of the only Tanguay. One new number is *I'll Get Famous Yet* with the tag line of a former selection, "you can't lose me" retained. Miss Tanguay was assisted by an orchestra "plant," a young man offering musical accom-

paniment with a harmonica. Miss Tanguay changed to a beautiful gold creation and variegated—colored feathers followed by a silver and black affair, with white tights, that enabled her to move more freely about the stage. Miss Tanguay offered several of her characteristic numbers, with the audience recalling her for encores which included *I Don't Care*. At the Coliseum Miss Tanguay was the biggest kind of a hit and was applauded enthusiastically throughout her turn.

MARK.

## Kitty Doner Shows Class in Her Splendid New Act

Kitty Doner in returning to vaudeville from musical comedy decided that a tri-combination was much better than any single turn she might put together. So she rehearsed an act with her talented sister, Rose and clever brother, Ted, with the result that the act when presented at the Palace recently scored a big success from the opening. Special drops and special stage draperies are carried with Kitty Doner offering one of her famous male impersonations and wearing a smart masculine outfit. The Doners are all natural dancers, with Kitty showing amazing agility, skill and grace. The Doners work well singly and together and the act as seen at the Palace is abundantly supplied with the kind of talent that gives big entertainment. One of the surefire numbers was announced as a Bowery dance done twenty-five years ago by the Doners' parents, Joe and Nellie Doner, with Kitty and Ted wearing outfits identical with the old turn and going through a routine that brought down the house. While Kitty Doner has pep to burn and dances exceptionally well she stands out in the front rank as one of the few women in vaudeville today who can wear "boy's" clothes.

MARK.

## ONCOMERS

Individuals of the theatre whom *Dramatic Mirror* and *Theatre World* hail as very well worth watching!

WALTER ROSEMONT  
DAVID BURTON  
JEAN WHITE  
RUTH TERRY  
MICHAEL GOLDREYER  
HELENE SINNOTT  
ZELDA SANTLEY  
BLYTHE DALY  
ELISE BARTLETT  
ROLLO LLOYD  
JOSEPH LAWREN  
ROBERT ARMSTRONG  
HARLAN THOMPSON  
CHARLES LE MAIRE  
RITA ROMILY  
JACK OSTERMAN  
OTTO KUHLE  
MITCHELL GREEN  
LOUIS BERKOFF  
FRED A BERKOFF  
GLEN ANDERS  
PERCY HELTON  
FRANCES CARSON  
JOHN ADAIR  
HOWARD LANGE  
S. HARRY IRVINE  
EUGENE WARD  
EDITH KING  
LEILA BENNETT  
ALBERTA BURTON  
GUSTAVE ROLLAND

## SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

<i>I'd Like to Fall Asleep and Wake Up in My Mammy's Arms</i>	Bert and Betty Wheeler
Margie	Murray and Volk
<i>That's How You Can Tell They're Irish</i>	Clara Morton
<i>Old Pal, Why Don't You Answer Me?</i>	Samson and Douglas

TYPICAL BILL AT THE ALHAMBRA  
Tom Wise Makes Auspicious Entrance Into Two-a-Day in a Pleasing Playlet

The holiday throng that filled the Alhambra Theatre came for amusement and they certainly were not disappointed, for this week's offerings—each and every one—show entertainment in the true vaudeville spirit.

There is the first half of the show—that included Valda in a series of dances; Dixie Norton and Coral Melnotte in songs and dances displayed by styles and intelligently interpreted. Mr. Hymack's "At Bogey Villa," apparently an English music-hall novelty, presents a genuine treat in the art of magic.

A very humorous offering is "Birdseed," introducing Frank Davis and Adele Darnell, who in turn solicit a good portion of the night's applause. The creative dancers, John Giuran and La Petite Marguerite, in a unique dance Revue, with Shea Vincent at the piano, is a unique and exceptionally brilliant dancing act—of which an Apache number figures prominently.

The second half of the show brought forth Tom Wise, the celebrated Broadway artist and late of "Cappy Ricks" in a made-to-order vaudeville playlet, "When a Man's Too Good," by Ann Irish. Mr. Wise, always the pleasant and dignified comedian, is as amusing as ever in his unfolding of the woeful tale and the skit bridges over thirty minutes of laughable variety. As was evidenced by the many smiling faces, the reception accorded Mr. Wise and his supporting company was most gratifying.

Marshall Montgomery, the artistic ventriloquist, offered his well-staged act, assisted by Edna Courtney. And once again Patricola, in her scintillating, up-to-the-minute tunes, brought the house down completely and only by sheer determination was she able to tear herself away from the worshipping audience. She understands the psychology of good vaudeville food, and she serves it to her public in full quantity, selecting tune-y, jazzy numbers, to wit—*Moonshine Has Made a Wild Woman of Me* and *Since Marie Learned the Dardenella*, and with a pleasing singing voice and clever interpretation this charming entertainer can always depend on the applause of the entire house.

The closing act, "Pete and His Pal," featured A Donkey's Adventure with a Real Circus Mule, and thus made it the end of a very enjoyable evening.

There is enough of everything in the bill to please every different taste—dances, songs, magic, comedy, ventriloquism, animals, and last but not least, Tom Wise. SCHWAB.

## BABE RUTH STARS AT THE COLONIAL

## Baseball Colossus Appears Extemporaneously on Stage

An unexpected and unheralded star came into the limelight at the Colonial, Monday night, and made the hit of the evening, even though showing a tendency to make a home run. It was Babe Ruth. And just before the closing act *Bob Extemporaneous Hall* discovered the idol of the fans sitting in the third row, and immediately rhymed him into prominence. Not only that, but he persuaded Babe to step up onto the stage to give the boys in the gallery a chance to gaze at their favorite. Needless to say, Bob's act was a riot; but then it would be anyway, even without Babe's somewhat embarrassed smile.

The Reynolds trio opened with novelty dances well executed, and with very fetching costumes. It was a "dash of class."

George Wilson and Ben Larson offered several "bits of oddities" which included dance steps, and several acrobatic stunts particularly Larson's loop-the-loop.

Hugh Herbert in his own comedy "Mind Your Business" was ably assisted by Samuel Rose and Anita Pam. The sketch was amusing, but lost out in effectiveness by over-exaggeration.

Robert Merwin, a tenor with a pleasing voice, sang an aria from *Pagliacci*, *At Dawning*, and *Eli-Eli*. His range is good, and the full tones were gratifyingly clear and resonant. His accompanist was excellent.

Charles Withers returned with the hilarious travesty on the old time melodrama, "For Pity's Sake." It is Withers himself with his above-stage effects and his trips on the ladder up to the loft that causes the most of the merriment.

After intermission Lew Dockstader chatted jovially about the League of Nations and other timely topics. He extracted much fun out of the song *If They Take the Sun Out of Sunday*.

The wonderful *Cansinos* (replacing Kitty Doner's act) were greeted with a storm of applause indicating the popularity of these delightful interpreters of rhythmic dancing. And they are better than ever. One never tires of their marvelous grace.

Then followed Bob Hall, with his amusing rhymes about the people out front, plus the added attraction of the afore-mentioned Babe Ruth.

The *Petet Troupe* closed with some expert tumbling of a high order.

CONN.

## Martin Beck Weds

Louise Peyton Heims, daughter of Charles Heims, of Philadelphia, was married last week to Martin Beck, president of the Orpheum Circuit of theatres, in the Tabernacle Presbyterian Church, of that city, by the Rev. John Allan Bair, D.D. Mrs. Beck is widely known in society. She also won a high place in American scholarship through her devotion to library work, in which she is a specialist. Mr. Beck has two daughters, Mrs. J. H. Hoffman and Josephine Beck, by a former marriage.



# Page Johnny O'Connor!



GERTRUDE BARNES

*Who is returning to the vaudeville stage from which she has been absent for some time*

DEAR JOHNNY:—

Your page seems too theatrically technical in phraesology. Try to write your weekly news so that it will be understood by all.

Louis Reid.

Dear Louis:—

So my stuff is too theatrically technical, eh? That's tough.

When I became a "lammister" from good times and was anointed one of the eight million editors of the MIRROR AND THEATRE WORLD, I was under the impression I had been engaged as a

## Theatrical News Reporter

for a live theatrical sheet. I understood the MIRROR wanted real news and Mr. Wyckoff says that I am right.

Dear Louis: While you are busy culling funny notes from the Oshkosh Gazette and the other daily papers, trying to travesty the items for a laugh, I'm busy chasing genuine news around the different shops that peddle one-half of one per cent. While you are engaged in learning the circumstances and diameter of a golf ball, I'm generally strolling up and down the main stem of our town peeking hither and thither in search of news items.

## While You Are Climbing

into your monogrammed silk pajamas I'm hiking around the theatres assimilating some of the daily theatrical "dirt." While you are gazing majestically through your tortoise shell reading glasses, I'm gazing mournfully through my Pickwick made drinking glasses.

So my stuff is too theatrically technical, eh? Wow! Wow Wow Wow!

I understood I was to cram some news into my page. I realize that you are the paper's humorist. And I know that S. Jay is the press-agent of Greenwich Village, and Mark Vance our song and dance editor, Martin our high brow specialist, Patjens our commercial editor, Newmark our business editor and Wyckoff the skipper, but I never thought

## A Couple of Open Letters — The Dooleys' Return to Vaudeville — Johnnie and Alf Milton Unite—Keith Executives Receive Cash Bonuses

I was to be christened the staff's technician.

So my stuff is too theatrically technical, eh? Well, well, well!

While you're madly dashing for the suburban limited when the whistle blows at five bells, I'm usually knocking over some hot meat at Wolpin's restaurant getting an

## Ear-full of News

from the birds around. For instance, if I'd been in the hay the other night I'd never have learned that Patsy Doyle and Jack McGee are going to work together. Perhaps you don't know who Patsy is. He's the oldest living clog dancer in captivity, now, in action,—and McGee is the first partner he has worked with since the team of Howley and Doyle.

Technical perhaps, but news. And how would I know that Joe Goodwin had written a new ballad and would probably be signed up by some publisher this week if I spent most of my time reading high brow sheets instead of galloping around for news? Perhaps it is a technical point to you that Mother Levy, the 46th St. restaurateur, was arrested last week for selling strong milk and was promptly discharged in court. Of course you know that Mother Levy is the mother-in-law of one of America's best black face artists, Johnny Swor. And I'll bet you wouldn't believe that Nat Sobel, a vaudeville agent, offered an act with five people an engagement for \$5 or at the rate of a dollar a head. That's perhaps

## Technical to You

but funny to vaudevillians.

Maybe you don't know the news of the Dooley return to vaudeville. Johnny Dooley, assisted by two others will return to the two-a-day theatres next week with a new specialty. Dooley was recently one of the stars of E. Ray Goetz's "From Piccadilly To Broadway" production which didn't get any closer to Broadway than the Majestic theatre, Boston.

This may be a bit technical to your clientele, but to mine, it's the BIG news of the week.

JOHNNIE COLLINS IS NOW THE PARTNER OF

ALF WILTON AND. THE FORMER WILTON AGENCY WILL BE KNOWN AS WILTON AND COLLINS.

In order to make it plain so that it won't be too technical, allow me to introduce Collins. For the past 18 years he has been one of the principal booking agents in vaudeville. During that time he rose from the position of Martin Beck's office boy to the book carrying the principal Keith houses in the middle-west. Recently he retired from the booking angle of vaudeville and is now representing artists with Wilton.

Incidentally the first act corralled by the new firm is that of Lydell and Macey. The team had separated, but Collins

## Re-united Them

and will look after their bookings from now on.

And listen, L. R. perhaps in my official capacity as Technician I might hand you the following announcement which is self-explanatory to those of us who know vaudeville, but which may be a trifle technical to your mob.

Faithfulness and efficiency in carrying out the policies of E. F. Albee with reference to the treatment of artists and others with whom their business brings them in contact, was the basis on which substantial cash bonuses were awarded last Friday to forty-nine executives of the B. F. Keith organization.

While those who participated in this practical Christmas gift have been with the B. F. Keith Circuit and the B. F. Keith Vaudeville Exchange for a long time, the bonus

## Was Not Determined

so much by the length of service of the individual as upon the character of his service during the year just closing.

The forty-nine executives were called into Mr. Albee's office on the sixth floor of the Palace building Friday afternoon. Mr. Albee then announced the establishment of a permanent trust fund, the earnings of which will be distributed each year at Christmas time to those executives who have earned recognition and reward by their work.

"Everything we have done in bettering conditions and in elevating vaudeville generally," said Mr. Albee in a short talk to the assembled department heads, "will be lost unless those to whom the task of carrying out these policies is entrusted are in hearty sympathy with and have full knowledge of the policies laid down.

"Honest mistakes

## Will Be Tolerated

and paid for, but indifference, neglect and failure to co-operate in the fullest measure with our set policies will under no circumstances be countenanced. We cannot successfully carry out the many improvements started and contemplated unless every person in the organization is imbued with the proper spirit and faithfully and conscientiously does his or her part.

"Vaudeville today is on a high plane. We want to keep it there. This cannot be done unless the conditions under which we operate are mutually satisfactory to all concerned. It is as much your duty to see that the artist gets a square deal as it is mine. Empty promises that were never intended to be kept must be eliminated. We must do business on a

## Straightforward Basis

we must not lead people with whom we do business to expect something they are not going to get. We must not misrepresent. We must not create false hopes. There must be no 'stalling.' In short, it is up to you to see that everyone gets a square deal. You who have worked so faithfully during the past year to carry out these policies on behalf of the organization, are being rewarded today and this form of reward will be perpetual, a trust fund having been created for that purpose."

The amount of the bonus in each case was determined by Mr. Albee and his associates after a careful summary of the loyalty and accomplishments of each individual under consideration. The smallest bonus was \$100, while the larger ones ran up to several thousand dollars each. Mr. Albee expressed the opinion that the earnings from the trust fund would permit of a larger total distribution next year.

Wilmer & Romberg's production of "Oh, Pat!" in which Pat Rooney and Marion Bent will make their bow to the musical comedy stage, will have its premiere on the night of Dec. 30 in Allentown, Pa.

The Savoy Producing Company, a new enterprise, of which Mack Hilliard of the Selwyns is general manager, is completing a new musical play, which is called "Peggy." It will open in two acts at the Playhouse in Wilmington, Del., on December 30. The piece, which is slated for a New York opening, was given its book and lyrics by Fred Caryl, and the score is the work of Lou Diamond, of Paris and London.

The cast consists of James C. Morton, Lenora Novesio, Russell Mack, Ellen Godsey, Skeets Gallagher, Virginia Eastman, Edward See, Joan Boulais and a chorus.

## 5 YEARS AGO TODAY 20 YEARS AGO TODAY

"Katrinka" Is Presented at the Forty-fourth Street Theatre.

"Very Good Eddie" Is Produced at the Princess Theatre.

Paramount Releases "The Cheat" Starring Fannie Ward with Sessue Hayakawa in Cast.

Lubin Films "The Great Divide" with Ethel Clayton and House Peters.

Mary Mannering Makes her Debut as a Star in "Janice Meridith" at Wallacks.

Corse Payton Buys Land in 125th Street to Erect Theatre for Himself and Company.

Congress repeals Spanish American War Tax on Theatres.

Novelli Opens His Goldoni Theatre in Rome.



# STAGE NEWS OF THE WEEK

## THEATRE PRICES DROP TO PRE-WAR LEVEL IN CHICAGO

Harry Powers, Jr., Reduces Admission Fee to Former Scale

THE first cut in the price of theatre tickets in the better class productions was noted this week, when Harry Powers, Jr., general manager for three large theatres in Chicago, announced a 50-cent cut in tickets for a New York production opening at the Illinois.

Most of the Loop theatres are now charging \$3 for main floor seats. According to instructions received by Mr. Powers from New York, the new prices at the Illinois will be \$2.50 for the best seats.

Other theatrical managers declared they have received no instructions to cut prices.

The news from Chicago that Harry J. Powers had reduced the prices 50 cents to the pre-war level, charging \$2.50 as the top price, aroused expectations here yesterday that New York managers would follow suit.

At the office of the Shuberts it was said that such a movement back to the old level had been expected by this firm, and they had paved the

way by reducing prices in their Boston houses a short time ago to the \$2.50 scale. While no definite plans were announced for any reduction in any specific instance, it was said by a Shubert representative that dramatic productions, for one, would soon drop back 50 cents below their present \$3 level. The Winter Garden yesterday reduced its top price from \$7.70 to \$5.50 for the New Year's eve performance of "The Passing Show of 1921."

David Belasco pointed out that he had never taken advantage of the rise to the \$3 point since the war, keeping the top price for "The Gold Diggers" at \$2.50, although he might have made \$100,000 more during its year's run. He said he could have charged \$4 a seat for his new production, "Deburau," but kept the prices to \$3, charging the additional half dollar because of the highly paid cast and overhead expense.

Charles Dillingham said he did not believe the reduction would become general.

## Walnut St. Theatre Reopens—Oldest Playhouse in America

The Walnut Street theatre, Philadelphia, which since 1808 and until a comparatively few years ago housed the best in American drama was reopened on Monday night, December 27, with George Arliss in the premiere of "The Green Goddess" as the initial offering.

It was at one time regarded as one of the country's leading theatres and such great players as Edwin Forrest, Edmund Keane, Mrs. John Drew, Charlotte Cushman, the elder Sothorn, John Sleeper Clarke, Joseph Jefferson, and a host of others made successes on its stage.

Though the outside of the fine old structure remains practically the same there has been a complete rebuilding and rearrangement of the interior. It is finished in pure Colonial style, due to the fact that the theatre had its beginning in the early days of the Republic. Crystal lighting is used both in the ceiling and side lights. All the old dressing rooms have been removed and in their places running across the back of the stage are three tiers of modern fireproof rooms perfectly equipped. East of the stage is a large greenroom.

C. C. Wanamaker, who has been associated with the owner J. P. Beury, for several years, manages the theatre.

## Brings Two Drinkwater Plays

William Harris, Jr., returned from England last week bringing two new plays by John Drinkwater, author of "Abraham Lincoln." They are "Mary Stuart" and "Oliver Cromwell." He hopes to produce the tragedy of the ill-fated Scotch queen in February or March, but will defer "Cromwell" until next season.

## "Emperor Jones" Uptown

Adolph Klauber brought the Provincetown Players up to the Selwyn Theatre Monday to give a series of matinees of Eugene O'Neill's play, "The Emperor Jones," which has been the sensation of the little theatre down in Macdougall Street. The theatre was crowded with an audience which listened breathlessly to the development of Mr. O'Neill's masterly study of fear and cowardice. Charles Gilpin repeated his eloquent and moving performance.

## "Her Man" in Morristown

"Her Man," from the pen of Willard Mack and co-starring the author and Clara Joel, opened at Morristown, N. J., on Christmas night. In the cast are Zola Talma, John Sparks, T. Tamamoto, Joseph Sweeney, Marshall Vincent and Nathaniel Sack.

## "Frolic" to Tour

So popular has the series of "Frolics" atop the New Amsterdam proven, that Mr. Ziegfeld has decided to send on tour a composite production of all of the ten annual editions of the show thus far given and the original Urban scenery and members of the original companies will be utilized for the road, as has been the producer's policy in connection with his yearly "Follies."

The new venture will not interfere with the continuance of "The Mid-night Frolic" in New York.

## Ticket Office Opens

A new ticket office on Seventh Avenue has just opened, and from early reports it is giving patrons real, personal service at real rates—a happy combination. The office is called the National, and it is situated at 1485 Broadway, right next to the Rialto Theatre.



GARETH HUGHES

The young actor who has achieved pronounced success on the stage and the screen. He will be seen in the title role of Paramount's "Sentimental Tommy"

## Belasco to Present Atwill in "Henry V"

David Belasco is to produce a play by Shakespeare. It will be his first Shakespearean venture in New York. Several years ago he proposed presenting David Warfield as Shylock in "The Merchant of Venice," but that project came to naught.

"Henry V." is the play which Mr. Belasco has chosen for revival. The title role will be played by Lionel Atwill and the production will be made after the run of "Deburau."

## "The Yellow Jacket"

The opening date for the revival of "The Yellow Jacket" at special matinees at the Cort Theatre has been set for the afternoon of Jan. 4. The production is being sponsored by Mr. and Mrs. Coburn, in association with Marc Klaw, Inc.

Many of the members of the cast played in the original company of "The Yellow Jacket," including, in addition to the Coburns, Juliette Day, J. Arthur Young, Howard Kyle, Schuyler Ladd, Arthur Shaw and Antoinette Walker.

## Another Pavlova Season

Anna Pavlova and her Ballet Russe are to return to the Manhattan Opera House for twelve more performances, beginning Thursday, March 10. This will be Mlle. Pavlova's farewell engagement in America before returning for a spring season in Paris and her usual summer visit in London.

## Stage Children's Fund Show

The annual entertainment of the Stage Children's Fund of which Mrs. Millie Thorne is president and Lee Shubert honorary president, was held last Sunday night at the Astor Theatre. The School of Acting, recently organized, including children from the ages of three to twelve were responsible for the entertainment.

## "Me" Coming to Republic

Grace La Rue and Hale Hamilton will appear in a farce called "Me" in the Republic Theatre, under the direction of John Golden, after the run of "Daddy Dumlins."

## ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

A letter from Deputy Oscar O'Shea informs us the regular Thursday Equity

## Milwaukee Meetings

are progressing very successfully. Two Council members were present on the 16th, when a well attended meeting was addressed by the Mayor and an interesting program given by members. The dominant note in the talks was to have fullest confidence in the Council and to give no heed to propaganda that is just now so wide-spread and so evidently inspired by Equity's enemies.

The Hotel Wisconsin, Milwaukee, writes us as follows:

"We have been requested by Mr. Robin to write you relative to our acting as Headquarters for the members of the 'Actors' Equity Association' while in Milwaukee."

"The Hotel Wisconsin will give a five (5%) per cent discount on all room and restaurant charges to any member of the Actors' Equity Association who presents the proper credentials when checking out. Also when Hotels are in a crowded condition a member can more easily secure accommodations if he presents his card to the Clerk on duty the five (5%) per cent is an additional reduction and in no way affects the regular theatrical reduction."

"HOTEL WISCONSIN,"  
"H. O. WOOD,"  
"Manager."

We note the cry made by those different classes of actors who want to criticize Equity or who need a defense for not paying their dues. The big actor says "I don't need Equity, it's for the little fellow;" the little fellow says "It's not for me, it's for the members of the Lambs and the Players;" the Eastern actor says "I suppose dues are needed to support those Western fellows;" the latter class replies "Equity does nothing for us, it's an Eastern organization." But the whole truth, and nothing but the truth, is that Equity is for everyone of us.

## We Secured Settlement

of two old debts this week, one of \$89 almost outlawed on account of age, the other \$200 (cash and costumes) for salary which was not legally collectible. By that we mean it was an absolutely moral claim, but the courts could have helped us not at all.

It was through the efforts of our representatives that full salaries were received by a Shakespearean Company playing here last week.

The following is clipped from the latest number of The Actor, official organ of the Actors' Association of England, and is printed in big type on the front page:

TRADE UNION BOYCOTT  
into operation against  
LOUIS CORLETTE,  
Proprietor of the "Gay Bohemia"  
Company, who is booked to re-open  
at the  
METROPOLITAN THEATRE,  
BOOTLE,  
on December 6th, after REPEATEDLY STRANDING VARIOUS COMPANIES

One hundred and twenty-eight new members joined the Chorus Equity in the past two weeks.

FRANK GILLMORE, Secretary.



# STAGE NEWS OF THE WEEK

## IS THAT SO!

**ALBERTA BURTON**, of the cast of "The Tavern" was married a week ago to David Meyer, a rubber stock broker.

**Mlle. Virginie Mauret** made her American debut at Carnegie Hall this week in a program of dances, accompanied by a symphony orchestra under direction of Erno Rapee.

**Eleanor Griffith**, the new leading woman in Ziegfeld's Midnight Frolic, who made her first appearance on the New Amsterdam Roof last night, surprised her friends with the news of her marriage to **Edgar Dudley**, the vaudeville agent. They were married in the City Hall on Christmas Eve.

**Fred Stone** will devote the mornings of this week to visiting hospitals on Long Island with a Punch and Judy show for children patients.

**May Buckley** has been engaged as leading woman of the Prospect Stock Company in Cleveland, co-starring with **George Leffingwell**.

**Joseph Schwartz**, the Russian baritone, who arrived in New York from Europe, will be presented to an American audience for the first time by **Alex Fischer** at Carnegie Hall, Monday afternoon, Jan. 3, under the management of **Antonia Sawyer**.

**Wanda Lyon**, the young actress who has been spending the last six months in Europe studying voice culture, will arrive home this week, according to cable advices received here.

**Sonia Serova**, the Russian dancer, will repeat with **Michio Itow** their matinee dansant the second week in January at the Selwyn Theatre.

**Zillah Lanney**, who two months ago was a real estate saleswoman in Cleveland, has joined the cast of "The Passing Show of 1921," which will come to the Winter Garden on next Wednesday night. She came to New York to confer with the Shuberts about real estate and was engaged for the stage.

**Kuy Kendall** has returned to the cast of "Honeydew," after a week's absence.

**Porter Emerson Browne**, author of "The Bad Man," now at the Comedy Theatre, returned last week from Europe.

**Stanley Whiting** is presenting **Sharon Stephens and Co.** in a musical playlet entitled "Amos" by **D. Bordeau**.

**Bert Young** (brother of **Mary Young**, star of "The Outrageous Mrs. Palmer"), **Maybelle Mignon** (who followed **Louise Groody** in "Fiddlers Three") are in the cast.

**Marjorie Gateson** has been engaged for an important part in "The Rose Girl."

**William Faversham** gave a special performance of "The Prince and the Pauper" at the Booth Theatre last Friday, for the benefit of the Seventy-ninth Street Neighborhood House.

**Echlin Gayer** has been engaged to play the part of **Hewston**, the butler, in "Rollo's Wild Oat."

A holiday feature was added to the programme of "Good Times," Monday, when **Margaret McKee**, known

throughout the West as the "California Mocking Bird," made her New York debut.

**Ina Claire** reached her 525th consecutive performance Dec. 27, in "The Gold Diggers."

**Raymond Perez**, former captain of the famous Knickerbocker professional football team of New York City, has been engaged to stage the choruses and ensembles of "The Rose Girl."

**Wanda Howard**, an American leading woman, who has been absent for two years as the head of an American dramatic company touring the Far East, has departed from Calcutta and after stops in the Philippines and Honolulu will arrive in New York with some Eastern plays which she will produce.

**Margaret Severn**, of the Greenwich Village Follies, 1920, gave her dances with the Benda masks at the holiday party of Mrs. **Cornelius Vanderbilt**.

**Alexander Leftwich** will stage a silk pageant at the Silk Show at Grand Central Palace, Feb. 7 to 12.

## \$500 Prize for Song

**Bert Savoy** and **Jay Brennan** have deposited five hundred dollars with The Bohemians, Inc., producers of the "Greenwich Village Follies," in which they are appearing, and have authorized its payment to the one who will write for them the best conversational song. The song can be sent to Savoy and Brennan, care of the Greenwich Village Follies, Shubert Theatre, New York, and they will let the audience be the judge of the composition, as Savoy and Brennan will not select any professional judges to pass on the song, but take any composition submitted to them which is suitable and sing it on the stage.

## Changes at the Century

Changes in the floor arrangement of the Century Promenade have been made since Saturday night, so that the dance floor will be in the centre of the theatre directly in front of the stage. There is also an elevated orchestra stand which will allow the musicians to overlook the dance floor.

## ALBEE GETS PROMISE FROM RAILROADS

### Artists' Baggage to Receive Especial Attention

As a result of the personal attention of **E. F. Albee** in the numerous complaints for many months to the dilatory tactics employed by the railway departments throughout the country in handling the baggage of traveling artists, the railroad presidents have signified by individual wire and letter that hereafter vaudeville artists' baggage will be given due preference.

Each president in writing to Mr. Albee has assured the chief executive of the B. F. Keith Exchange that he will bend every effort to make his promised assistance become effective at once and by specific instructions will see that the baggage departments obey orders from the men higher up.

In fact the railway officials have asked that they be notified immediately of any specific instance wherein an artist's baggage is subjected to a delay. The matter was presented by Mr. Albee in behalf of the managers and artists, with the responses to his letters being prompt and universal.

The new order now means that artists' baggage will be hustled through on the same train carrying them as passengers.

One of the first letters was that of **W. F. McPhail**, general baggage agent of the Pennsylvania. Another was that of **W. H. Truesdale**, president of the Delaware, Lackawanna & Western road. Others included **Ralph Peters**, president of the Long Island road; **Richard H. Swartwout**, vice chairman of the Norfolk Southern; **Frank H. Alfred**, president of the Pere Marquette; **N. C. Maher**, president of the Norfolk & Western Railway; **W. L. Mapother**, vice president of the Louisville & Nashville R. R.; **Daniel Willard**, president of the Baltimore & Ohio, etc.

## New Cohan Play Presented

**George M. Cohan's** latest production, a comedy entitled "Love and Learn," was presented at the Academy of Music, Baltimore, Dec. 27. **Wallace Eddinger** heads the cast with **Ruth Shepley** in the leading feminine role. **Frank M. Thomas**, **Enid Markey**, **James Gleason**, **Margery Booth**, **Frazer Coulter** and **Thomas E. Jackson** are among others in the cast. The new play is the work of **Vincent Lawrence** and **Edgar Selwyn**.

## "The Champion" to Open Jan. 3

**Sam H. Harris** will present **Grant Mitchell** in "The Champion," a new comedy by **Thomas Loudon** and **A. E. Thomas**, at the Longacre Theatre on Jan. 3. **Ann Andrews** will be seen in the role opposite Mr. Mitchell.

## An Error Corrected

Through an error in last week's issue of the **DRAMATIC MIRROR** the name of **Mme. Rasimi** was misspelled. **Mme. Rasimi** was the creator of the gowns worn in "Hitchy Koo" and is also manager and director of the Ba-Ta-Clan in Paris.



GRACE VALENTINE

Charming comedienne who will appear on the screen in Selznick's "A Man's Home," now in production

## "Blue Eyes" Presented

At the Globe Theatre in Atlantic City this week **Lew Fields** and **Morris Rose** produced "Blue Eyes," a new musical comedy, with book by **Le Roy Clemens** and **Leon Gordon** and music by **I. B. Kornblum** and **Z. Meyers**. The cast includes **Dorothea Mackay**, **Ray Raymond**, **Olin Howland**, **Donald Macdonald**, **Helen Groody** and **William David**.

## "The Beggar's Opera" Postponed

**Arthur Hopkins** has postponed the opening performance of "The Beggar's Opera" at the Greenwich Village Theatre from Dec. 27, to Dec. 29.

## With Mrs. Fiske

In Mrs. Fiske's support in "Wake Up, Jonathan!" a comedy by **Hatcher Hughes** and **Elmer E. Rice**, will be **Charles Dalton**, **Howard Lang**, **Donald Cameron** and **Miss Helen Holt**. The first performance was in Atlantic City, Dec. 20.

## To Be Called the Apollo

It has been definitely decided to christen the new **A. H. Woods** Theatre, now nearing completion, on the southeast corner of **Randolph** and **Dearborn** streets, The Apollo. Mr. Woods has not yet definitely decided on the particular production which is to open the playhouse.



# In the Song Shops

BY MARK VANCE

## Happy New Year!—Tom Brown's Saxophone School—Ray Miller Dubbed "Melody King"—Songs Put Saginaw on the Map



JACK ROBBINS

General Manager of the Maurice Richmond Music Company, who is one of the best hit pickers in all of Music Row. And not only can he pick them to perfection but after he has them he knows how to put them over. Two big numbers he is now working on with might and main are "Now and Then" and "Anytime, Anyplace, Anywhere," and the results of his work must be very gratifying to him. N. B.—Pictures of Mr. Robbins are extremely rare!

**H**APPY NEW YEAR! Now that this grand and glorious old country of ours is headed toward a great period of reconstruction and every mother's son in the world is going to write a song hit the publishers are oiling up their front doors preparatory to taking charge of the 1921 onslaught that will bring them "naturals" and a run upon the dealers that will have the latter running bowlegged to haul copies by the truckload. So we hear it is going to be a great year. So on with the dance of hits, let your royalties be unconfined!

From divers angles of the famous Music Row came cards to us wishing Yuletide cheer. To all we return thanks and a "merry wish you the same."

Tom Brown has a good idea.

### It's a Saxophone School

which the leader of the Six Brown Brothers, now playing their seventh season with Fred Stone, plans, and it comes as a result of the popularity of the saxophone which has been having great play upon the "mechanicals" and the vaudeville stage. In the Christmas issue of the DRAMATIC MIRROR AND THEATRE WORLD Tom called attention to the opening of the school, with announcement that instructions could also be given by mail. His proposed course includes ten lessons, with Tom assuring the pupil of a "full course." And with the school goes the line "under the personal direction of Tom Brown."

Ray Miller is now commuting with the Ed Wynn show in Philadelphia and he showed up along

### Broadway Monday

with his face wreathed in smiles. And there was a reason which Miller

gladly told us when we had given him time to gain his breath after a taxi ride from the station. He and his "Black and White Melody Boys" have been going great guns with the Wynn show and have been a hit at every performance yet it has been the outside attention that caused the merry grin. Miller has a new appellation as a result of his western conquest. He is now known as "the Melody King," western newspaper critics having given him that title as a result of his success with melodies. Miller gave a large number of concerts in some of the biggest halls in the country and he and his band also appeared in some of the leading department stores enroute with the show. In each instance the attendance was record-breaking. In St. Louis Miller packed the Famous Barr where 2,500 persons applauded his musicians to the sky. In Kimball Hall, Chicago, the Maybley and Carew place, Cincinnati, the Rotary Club, Chicago, the Kiwanis and Optimist Clubs, Kansas City, as well as the Advertising and Piano Clubs, Chicago, it was the same, crowded houses and satisfied audiences. Newspapers spoke out editorially in compliment to Miller and said he had done more for the popularity of "mechanicals" than anybody. Miller took the bull by the horns, so to speak and sold his own music and records direct to the dealers enroute. Since his return he has framed a deal to make piano records for the Aeolian Company. Everywhere the Miller band has appeared it has created a positive sensation with *Underneath the Dixie Moon*. The melody for this was composed by William Fazioli.

Saginaw is a town in Michigan

### But It Remained

for the Wolverine Music and Publishing Company to put it upon the map. Saginaw is prosperous and ac-

### Best Selling Music Rolls

**AEOLIAN**—Fox trot, Feather Your Nest (1696), Banta.  
**Q. R. S.**—Whispering and the Love Nest.  
**REPUBLIC**—Avalon and Whispering.

tive and quite a manufacturing center but it will hereafter be known as "the home of real popular songs." So true is this statement that the fame and subsequent demand for some of the Wolverine's hits have made Broadway sit up and take notice. Some are just creeping into recognition but others have already started upon the road to popularity. Included in the list are *Eyes, the Kind You Rolled At Me, I'd Rather*

*Be A Shamrock Than Any Flower That Grows, You Came Into My Heart Just like an Inspiration and It's You That I Meet At Twilight.*

From Ray Sherwood, the eastern manager of the F. W. Vandersloot Music Publishing Company, comes high verbal elation over the 1921 prospects of what the Vandersloot heads have branded as "naturals," the list including such numbers as *Midnight, Spooky Ooky Blues* and *Some Little Girl*, all fox trots, I'll Buy the Blarney Castle, one-step,

### Best Selling Sheet Music

**FOX TROTS**—Avalon, Remick; The Love Nest, Harms; Whispering, Sherman-Clay.  
**BALLADS**—Tired of Me, Berlin; Japanese Sandman, Remick; Broadway Rose, Fisher.  
**WALTZES**—That Naughty Waltz, Forster; Tripoli, Witmark.

and *Dreamy Hawaii*, a Hawaiian waltz, the last named being one of the Vandersloot's

### Newest Numbers

Sherwood has present quarters in Brooklyn but plans to move to Manhattan shortly. Regarding the new year and the music trade, Sherwood says: "I believe that business will be pretty good. Of course it needs a little checking down here and there but with hard work it will pull through."

George H. Bliss, general manager of the Melodee Music Co. in a personal statement to the Music Trade Review, says: "Beginning January 1, 1921, let's make up our minds to merchandise music on a high class merchandising basis. Don't try to sell the public something you think they should have. Find out what they want and get it for them. That's merchandising. In 'giving more thought to music' it is also necessary to give considerable thought to net profit."

*Blue Jeans* is a new fox trot number that the Sam Fox Company has on its list and which every man on the New York staff is saying good words for as it has

### All the Earmarks

of a smashing hit. Among new songs that Fox has for 1921 booming are *Just Like Your Eyes*, by Dorothy Rogers, and *Heart's Delight*, by James H. Rogers.

Who wrote *Whispering*? Two brothers named Schoenberg who live on the Pacific Coast and who are practically strangers to Broadway. This number has been the biggest surprise of the current year and has brought a lot of the coin of the realm into the coffers of the Sherman-Clay Company.

And speaking of the Pacific Coast reminds us that *Herbert Marple* is a San Francisco boy who wrote that well known hit, *Hawaiian Dreams*.

Big things are now expected of the well known lyric writers, Sam Lewis and Joe Young who are to collaborate with Walter Donaldson upon 1921 song hits for the Irving Berlin Company.

And while, upon the subject of Berlin the new year is also expected to bring at least three musical shows to Broadway from his fertile and melodic brain.

Everything is going fine

### At the Stasny Offices

where a finely organized band of workers are bringing increased returns from all parts of the country. And about the busiest and most active spirit dominating the Stasny works is Mrs. A. J. Stasny herself. She keeps abreast of the musical times and her judgment on "naturals" has never been questioned. She has made friends who are legion and has always shown wonderful business acumen. Stasny songs are increasing their popularity through the Stasny system of doing business upon a legitimate and logical scale. The Stasny list of "standards" is long. But among the big sellers and a number that is in wonderful popularity is *Pretty Kitty Kelly*. It has had quite a successful "run" upon the mechanicals.

## IS THAT SO!

From Now On is Alex Sullivan's latest song which Shapiro-Bernstein is publishing. Arthur Behim also had a hand in this composition which has been accepted by one Broadway revue with the sponsors of the show also availing themselves of the title for the revue with the same to be shown in electric lights.

### Best Selling Records

**AEOLIAN**—Waltz, On the Shore of Tripoli (14117); song, Believe Me Beloved (14112), Sam Ash.  
**COLUMBIA**—Fox trot, That Moanin' Melody (A2999), Paul Biese Trio; song, The Japanese Sandman (A2997), Nora Bayes.  
**EDISON**—Fox trot, My Sahara Rose (50685), Wadsworth Weidott Quartette; song, They All Love Jack (82193).  
**PATHE**—Fox trot, June (22471), Della Robbia Orchestra; song, Broadway Rose (22463), Elliott Shaw.  
**VICTOR**—Fox trot, Chili Bean (18698), Benson Orchestra; song, Whispering (18695), John Steel.

*Somebody's Eyes* is a number that is gaining popularity, the song being the published property of Goodman & Rose, Inc.

*Burns and Frabito* did very well with *Feather Your Nest* at the Palace when they offered their act there several weeks ago. It is a proving a repeater in other houses also.

Milt Hagen has done some splendid work for the Jack Mills Company since joining that office as general advertising and publicity manager.



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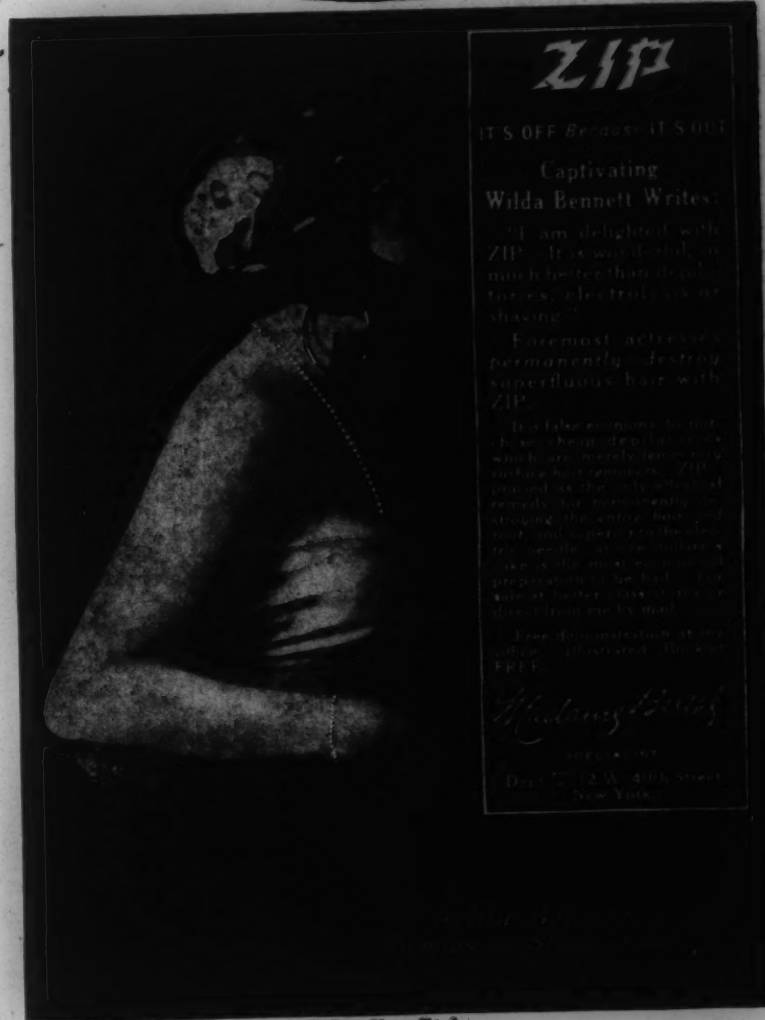
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*Wilda Bennett*

115 Waverly Pl., N. Y.



# Fashions From The Footlights

By Mlle. Rialto

"SALLY," of our particular alley, is the most delightful musical play that has come to cheer the heart of man in these dull after-Christmas days. With clever songs, lyrics and tunes to drive dull care away, "Sally" still boasts of another appeal—and a very strong one, too, in the very pretty and petite person of Marilynn Miller, who comes to town as a Ziegfeld star. With new talents revealed, and an ability to act character roles equally as well as she dances on her toes,

## Miss Miller Captivates

her audience from the very first minute of her appearance. In gingham dress and hair pulled back in true orphan style, she still exerted a strong charm. But when revealed as a Parisienne dancer with a decided flair for dressing, she was really a ravishing young creature. Her debut as an alluring artiste was made in bright jade color gown and cloak designed by Alice O'Neill, and executed by Schneider-Anderson. The gown, an excellent choice for a dancing frock, was of the backless variety. The short skirt was of jade chiffon, while a

## Bodice of Jade Sequins

was most striking. This was rather long waisted, and so gave an unusual touch to a gown which would have otherwise been conventional in design. A cloak of jade sequins and chiffon was wrapped gracefully about Miss Miller and proved very striking, while the dainty slippers and stockings in the same shade added to the charm of the costume. Later in this act a

## Gown of White

fashioned very much along the same lines as the green proved very effective. With this, Miss Miller also wore a wrap—this time a gorgeous Ermine dolman, which caused a ripple of excitement even in the first night audience of notables. Miss Miller made a lovely little bride in

## Bridal Gown by Lucile

which was really quite perfect. In line it was simple, but with delicate touches of orange blossoms and its long train and veil of tulle and lace it proved really charming.

Mary Hay, who had an important part in "Sally," proved an attractive little person. As a Broadwayish little person she appeared upon a Midnight roof dressed in a dainty

## BETTY LINN

All Paris is talking of the clever "petit robes" which slip over the head, without an opening of any kind, and are adjusted by the girdle. Here is one of American origin created by Adolph S. Jaffre in rose Pussy Willow

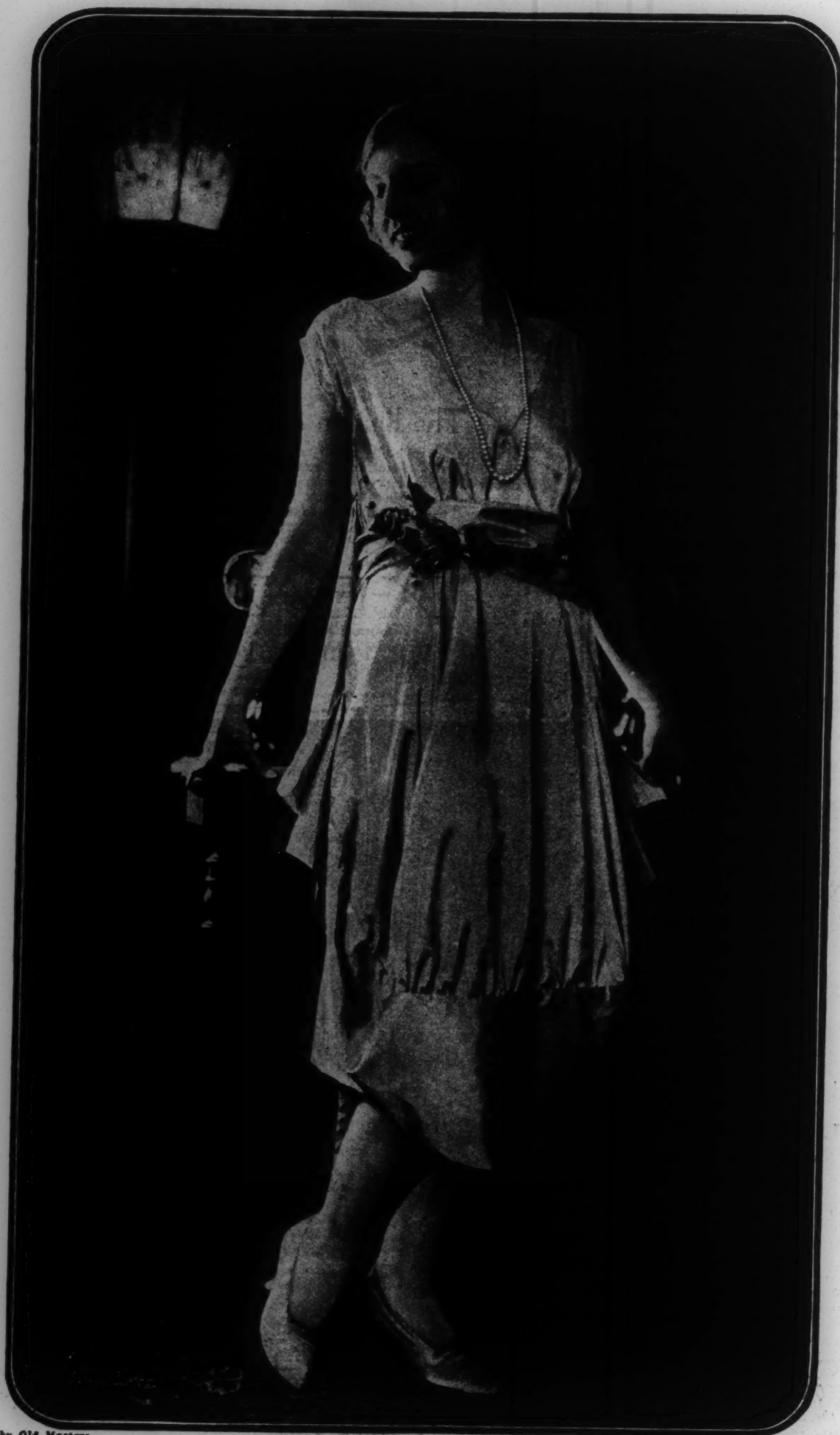


Photo by Old Masters

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.



and simple frock of turquoise blue, which suited her petite person admirably. In design it followed

#### *An Old-Fashioned Model*

and was really quaint. The bodice was snug and had a slight ruffling about the waist, while the short skirt and diminutive sleeves and low neck contributed to the air of daintiness. About the waist was tied a girdle of ribbons which combined rose, blue and lavender most effectively. Over this was worn a cloth of silver

#### *Wrap Lined with Ostrich Feathers*

in a brilliant shade of orange. This was a most unusual and stunning affair and one which created quite a stir among the eager-eyed feminine portion of the audience. Just what we shall do with this ostrich feather craze nobody can say, for from fans and hat ornaments, the desire to add feathers has spread until now no dress or evening wrap seems complete without its trimming of ostrich feathers—and in the most brilliant shades, too. Miss Hay later wore a

#### *Simple Little Dress*

of gray which was highly becoming to her. A Russian Costume of white fur with scarlet boots and trimming was really very striking and one which should be remembered for special occasions by the debutante—such as the gay masked dance of the year. Miss Hay's gowns and cos-

tumes were by Lucile and Schneider-Anderson.

#### *Mary Nash's Costumes,*

which afford a colorful and effective atmospheric adjunct to "Thy Name Is Woman," were designed and executed by Eda Hartman, working in cooperation with Miss Nash. They are the result of no small measure of studious endeavor in the interest of accuracy, and unlike many stage costumes, are not an imitation, usually deemed sufficient for the purpose, but actually, in design, material, color and ornament exactly what the women who make their homes among the peaks of the Spanish Pyrennees wear today.

At the library Miss Nash and Miss Hartman found much of value in their quest for the authentic, and further search in the Metropolitan and the Spanish museums, particularly in the latter, brought to light additional, valuable information through the medium of prints and actual materials.

#### *Then Came the Purchase*

of the various materials, cottons, laces and the like, which in Miss Hartman's hands emerged in time, through the processes of dyeing and batiking, in their present colorfully eye-filling state. In order to achieve the desired effects as to colors and patterns it was necessary that each piece of material be handled separately, and carefully handled that its individuality might not be lost.



LOUISE LEE

Above Miss Lee is posing in this charming gown of Pierrette Opalescent Voile, shading from old gold to blue, draped in long, slender lines effecting the harem style. The effect is exquisite, due to the color of the sheer material and the simplicity of the design of the dress itself. It was created by S. and J. Barnett. Miss Lee's beauty is excellently set off by just such delicate tones as are predominant in this costume, and her slim youthfulness is shown to its very best advantage.

ADELINA PATTI HARROLD

Just one snapper and little Miss Harrold is ready for the street in this Adolph Jaffre gown of black jacquard Rosharara Crepe outlined in moire ribbon and monkey fur. Her dahlia hat features the new under brim trimming of applique leather. Miss Harrold's youthful charm and fresh beauty are still drawing crowded houses to see "Irene" in its second year on Broadway. Even when she is "only a shop girl" she is winsome, but when she blossoms out she is entirely irresistible.

Photo by Old Masters

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

# Christmas In California



*This Mack Sennett girl believes in a decorative Christmas—but not too decorative if one has quantity in mind. Really, such economy in clothes is decidedly effective if one has the wherewithal wherewith to set it off*



*Here is the same comely young person in a more conventional pose—waiting in the hot California sun for the director to shout "camera" (we pretty nearly said "camerad.") You can see she likes her work*



*One of Mack Sennett's daintiest divers is photographed to the right. A coy little bend of the head, a keep-you-guessing smile, and a smart bathing suit help her to count admirers by the hundreds. Or it is thousands?*

*Below center is a whole flock of Mack Sennett beauties all ready for their pleasant task of mermaiding. They smile mockingly as if they could swim out of every man's reach*



*Marie Prevost is one of the most famous of Mack Sennett's gallery. Here she is a bizarre young person dressed to please Abdul Hamid*



*Harriet Hammond is another refreshing Mack Sennett girl. She has a graceful beauty and she too, sometimes, goes near the water*



# "Brewster's Millions"

## PART VI

### Synopsis

'Monte' Brewster (Roscoe "Fatty" Arbuckle) has grown from strenuous infancy to bulky manhood. When his grandfather Brewster gives him a million dollars as a birthday present, his grandfather Ingraham becomes angry. So he offers Monte a five-million-dollar interest in his business if at the end of the year he is penniless without having given anything away, if he is unmarried, and if he has told no one of the terms of the strange agreement. Of course, his friends all try to stop his extravagance and many complications ensue. At present he has escaped from a group of alienists who came at his grandfather's request to examine his state of mind, and having bought a yacht is taking a wild cruise.

**M**ONTE was losing no time. Securing a monkey wrench he began on the engine, while the steam poured up through the hatchway, causing consternation among the crew and passengers. "I am afraid the boiler is going to burst!" cried the engineer, as he met the captain on deck.

The crew stood by the life boats

### Ready to Lower Them

when suddenly the skipper pointed toward the horizon where a black cloud had arisen, through which lightning was flashing, portending the coming of a storm.

"It is not safe to take to the boats," said the captain. "We have got to stick by the ship."

Meanwhile Monte had succeeded in removing an important piece of machinery from the engine, which he hid beneath some cushions in the salon. As the boat began to roll in the trough of the sea Monte secured a bottle and glass from the sideboard and sat down at the table. Just then Mac entered very much frightened.

"Have a drink," invited Monte, but before either of them could do so a lurch tossed the bottle and glass on the floor. Both were rescued, however, and the two succeeded in imbibing a substantial shot of gin. Mac, his nerve a bit restored, leaned forward and spoke impressively: "We are going down!" he said.

Monte nodded and grinned. "Anyway," he observed, "we are not going down to Peru!"

The storm was really on in earnest.

### The Yacht Rolled

like a football, and Peggy, terribly frightened, found Monte in the salon. Almost convinced that the end was near she clutched Monte tightly. "Before the end comes," she said, tears flowing from her eyes, "I want you to know that I tried to save your fortune—tried to save you, because I—I love you!"

Monte gazed at her as though doubting his senses. Then his face lighted with an expression of wild happiness and throwing his arms

about her, he gave her one genuine hug and then jumping to his feet, started out of the cabin.

Going to the spot where he had concealed the part that he had taken from the engine, he rushed back to Peggy. "We will head this old tub back for Peru," he said, "within an hour. Two hundred thousand dollars is enough to start housekeeping on, and Grandfather Brewster will have to worry along without me!"

"What do you mean?" asked Peggy.

"Never mind," he answered, "everything is fine. It's coming out all right." And leaving her, he dashed out on deck.

Monte found everything in confusion, but

### Seeking the Captain

he handed him the missing part and explained to the engineer what he had done. Joyfully the officer grasped the bit of machinery and hastened below to repair the damage. And still the storm raged.



"All's well that ends well" is what Roscoe Arbuckle is trying to make clear to the lady of his heart in Paramount's "Brewster's Millions"

Monte again entered the cabin and clasped Peggy in his arms as the boat lurched desperately and dumped them both, side by side, on a steamer trunk. Mac, Harrison and Pettingill entered, asking excited questions, but the owner of the yacht staggered to his feet, lifting Peggy with him. "We've agreed to sail down Life's placid stream hand in hand—"

Before he could complete his speech, however, another lurch of the vessel caused them all to sit suddenly on whatever happened to be in their way.

Meanwhile on deck the captain and pilot had sighted a steamer in distress and the former, after inspecting the other vessel through his binoculars, hastened into the cabin. "Steamer in distress, signalling for

help!" he cried. "If we stop to help them we cannot make Vapena tomorrow."

Monte and Peggy looked at one another. Finally the former shrugged his shoulders and said, "We'll go to their aid."

Peggy patted him on the shoulder approvingly. "I know," observed Monte mournfully. "But do you know that this means I'll land absolutely broke? Will you still want me?"

Peggy's answer was a hasty kiss, and, ready for anything after that, the young man left her and

### Hastened to the Deck

The salvaging of the steamer was finally accomplished after herculean efforts.

And at this point let us hasten on toward the end of the year, which was also the end of Monte's million. Rich in happiness, he faced a gray future, nevertheless. The old room was available at the rooming house and as Monte and Peggy entered, on

Without ceremony, he said: "Well, the year is up. Are you broke?"

"You bet!" answered Monte.

Blake smiled. "Complied with all other conditions?" he pursued.

"Nope," responded Monte. "Busted one of 'em. Permit me to introduce Mrs. Monte Brewster. We were married this morning."

Blake frowned his astonishment. "You realize, I suppose," he said severely, "that this costs you just five million dollars?"

Monte smiled. "The only bargain I ever got in my life!" he answered.

He invited the lawyer to join them in their repast, but the latter, thoroughly disgruntled, refused and hastened away.

Ingraham was

### Waiting Down Stairs

at the auto and Blake hastily explained. The elder man was thoroughly angered, so much so that he failed to see a young clerk from the Maritime Insurance Company, who passed them and walked up the steps. Finding Monte's room, he knocked at the door and entered unceremoniously, pulling a weighty document from his pocket as he did so, which he handed to Monte. "Salvage on the Steamer 'Sultah,'" he said. "The one you towed into port. Totals close to a million!"

Together the young couple gazed at the paper in blank amazement. Then Monte removed the little God o' Luck from his pocket, handed it to Peggy and whirled her about the room in a mad dance.

Downstairs Grandfather Ingraham was declaring that he was through with Monte forever, and just then Brewster, equally angered, appeared on the scene and started up the steps. The sight of his rival in this state of mind pleased Ingraham so much that his ill humor

### Changed to Mirth

"Come on," he said to Blake, "let's follow him upstairs and see the fun."

Brewster burst into Monte's room trembling with wrath. "Ingrate!" he cried, shaking his cane.

Monte stopped dancing and looked at him.

"Here you have thrown away a million dollars!" cried the old man. "Thrown it away on nothing."

"Wait a minute," interrupted Monte, forcing a sheet of paper into Brewster's hands. "Thirteen dollars and sixty cents short of a million. I'll pay you the balance next month!"

Brewster was too astonished to speak as Monte gently led him toward the door and into the hallway. Don't you see," he said, as he closed the door behind them, "this is salvage money and, as I told you, it's pretty nearly a million. Now I'm broke again."

### Monte Returned

to the room, leaving Brewster outside, and just at that moment Ingraham and Blake appeared. "What have you got there?" asked Ingraham.

Brewster handed him the paper, speechlessly. For a moment the two old men looked at one another with mingled expressions chasing themselves across their respective faces.

(Continued on page 36)

### Came to the Rescue

and he turned to the table and Peggy happily enough.

Before they could begin their meal, however, Lawyer Blake entered.

## "THE CHARM SCHOOL"

Paramount Feature Has Wallace Reid in New Role

Produced by Jesse Lasky. Story by Alice Duer Miller. Scenario by Tom J. Geraghty. Directed by James Cruze. Released by Paramount.

Austin Bevens	Wallace Reid
Elise	Lila Lee
Mrs. Rolles	Adele Farrington
Susie Rolles	Beulah Bains
Homer Johns	Edwin Stevens
Miss Hayes	Grace Morse
Sally Boyd	Patricia Magee
George Boyd	Lincoln Stedman
Miss Curtis	Kate Toncray
Miss Tevis	Minna Redman
Mr. Boyd	Snitz Edwards
Mrs. Boyd	Helen Pillbury
Europa	Tina Marshall

Even education can take on a humorous aspect, especially if the school teacher happens to be Wallace Reid. Can you imagine that hand some chap being a pedagogue? That's just what he is in the Jesse Lasky picture that the Paramount has on view at the Rivoli this week, but his school is called a "Charm School," and the lessons he teaches have to do largely with dancing and conversationalities and falling in love.

As Austin Bevens, a fine looking bachelor, he falls heir to a boarding

school, and instead of selling it as he might an old bundle of clothes, he decides to manage the institution himself. So accordingly he invades the instructional field and begins unconsciously to make every girl in the place fall in love with him.

Mr. Reid is very droll in his official capacity and his encounters with the teachers and school officials are delightful and refreshing. The girls also are delightful and they cause much amusement by their exhibitions of grace, beauty and etiquette. Of course sooner or later he has a love affair with his most bewitching pupil, Elise, who under the guise of taking a course in letter-writing, proceeds to manipulate an ardent love match.

The story is refreshing and original and the idea of a school where young ladies can be taught the things that they really need—such as social graces and primarily charm—is not so impractical as it may seem at first glance. Of course, as Wallace Reid conducts it it proves to be disastrous, but all instructors are not so handsome and attractive to the girls.

James Cruze has caught the airy lightness of the subject in his direction and has brought out its comedy values as well as its more romantic element.

"The Charm School" has a creditable literary history, as it was the subject originally of Miss Miller's popular novel of the play founded upon the same work.

It has been exceedingly popular in both its other forms and there is no reason to doubt that it will prove of equal popularity as a celluloid drama.

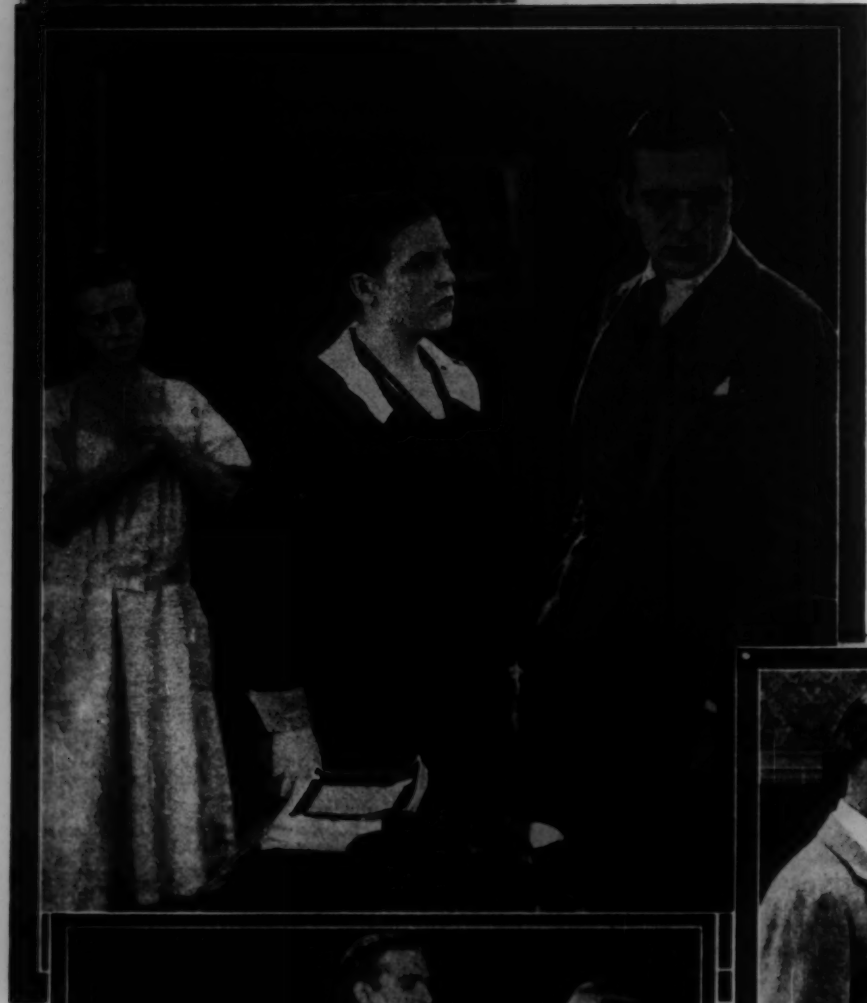
Prominent players supporting Reid include Lila Lee, Beulah Bains and Edwin Stevens. VANCE.

*At the top of the page, Wallace Reid as the hero of "The Charm School" (Paramount) drops his eyes to set a good example to his pupils*

*At the left, things are becoming difficult for Wallace Reid. The one woman who has not fallen in love with him gives him a piece of her mind*

*Below left, Wallace Reid meets a real "situation" with his most school-masterly air and his adversary is left wilted and helpless in marked contrast to his own calm and unruffled dignity*

*Below, our youthful professor gives a lesson which seems to register strongly with one of his teachers. She only smiles, but she is very much afraid he will erase the precious message on the blackboard*





**"THE GIRL WITH THE JAZZ HEART"****Madge Kennedy Plays Dual Role in Novel Goldwyn Film**

Produced by Goldwyn. Author, Robert Shannon. Director, Lawrence Windom. Released by Goldwyn.

Kitty Swasher } ..... Madge Kennedy  
 Miriam Smith } .....  
 Miles Sprague ..... Joe King  
 Tommie Fredericks ..... Leon Pierre Gendron  
 Miriam's Uncle ..... William Walcott  
 Miriam's Aunt ..... Helen Du Bois  
 Simeon Althoff ..... Robert Vaughn  
 Detective ..... Emile Hoch  
 Camille ..... Lillian Worth  
 Jimmie ..... Robert Tansey  
 Mamie ..... Dorothy Haight

Two Madge Kennedys, not one, are the stars of "The Girl with the Jazz Heart," which is one of Goldwyn's latest and most absorbing pictures. It is at the Capitol this week, where it is attracting considerable attention through Miss Kennedy appearing in person in another Broadway theatre as the star of a "spoken drama."

In one role Miss Kennedy impersonates Kitty Swasher, a thoroughly modern product, slangy, flashy and chockful of pleasure-seeking inclinations. Like many other girls of her type, she finds jazz music and dancing her chief amusements.

In the other role of Miriam Smith, Miss Kennedy is seen as a demure miss, quiet and modest, in fact almost spiritual, closely resembling a Quaker lass whose knowledge of the world is decidedly limited. As Miss Smith, Miss Kennedy, however, depicts an interesting character, a sweet miss who has a complete knowledge of her own heart and feels certain that she does not love the man her staid parents wish her to marry. She runs away, therefore,



Above, Madge Kennedy has a little conversation with Madge Kennedy in "The Girl With the Jazz Heart" (Goldwyn) and each Madge Kennedy seems to be glad she is not the other one

At the top of the page, Miss Kennedy as "herself," smiles happily at the thought that she is neither of the two selves she plays in "The Girl With the Jazz Heart" (Goldwyn) but has the best qualities of both of them in the correct proportion

At the right, a benign waiter brings on the Blue Points, and one Madge views him with alarm while the other notes him with pleasure. It all depends on the state of the appetite and how you have been brought up



and encounters the dance-mad Kitty Swasher, who undertakes to solve her difficulties. The two girls, despite their different characters, plot sympathetically together and work their way out of an entanglement that includes a brilliant dancing party, a cabaret fight and an arrest. Throughout these diversified scenes Madge Kennedy acts with and against herself in a manner indicative of great histrionic powers—powers that are evidenced by alternate humor and seriousness, grace and personality.

The story is decidedly interesting, the continuity is smooth and the photography exceptional.

Lending admirable support in the cast were Leon Gendron, Joe King and William Walcott. VANCE.

**"EMPIRE OF DIAMONDS"****Pathe Presents Thrilling Perret Mystery Play**

Based on the novel by Valentin Mandelstamm. Directed by Leonce Perret. Released by Pathe.

Matthew Versigny.....Robert Elliott  
Marguerite Versigny.....Lucy Fox  
Paul Bernac.....Henry G. Sell  
Arthur Graves.....Leon Mathot  
Trazi d'Aricola.....Jacques Volnys  
Andre Zarnoff.....L. Morlas  
Baron de Lambri.....M. Mailly  
Esther Taylor.....Ruth Hunter

"The Empire of Diamonds" is a mystery story in which splendid production, carefully laid out settings of both exterior and interior scenes, superb photography and exceptional effects made by the unique placing of the lighting effects have made this feature one that will be loudly acclaimed when it is sent broadcast. The acting of each individual runs true to form as it should in real life; the sequence of events follow in logical consequential order and at all time there is that deep dyed in the wool mysterious atmosphere present.

The director has spent tireless energy in making this a feature of high standard and he should be complimented on the excellent results he has achieved. The action is stirring and at all times moves along with

ease. There are no draggy moments in which the interest lags. Wherever there is a weak spot, (and these are very few and only as far as the story goes) it is filled in with some splendid work of photography and becomes entirely lost.

After all the satisfaction of the public is what really counts; and this is one picture that will more than satisfy. It will entertain in an astonishing manner; it will give the spectator something to ponder over for no small moment; it will make the spectator wonder at the complexities of life.

The story is much of the foreign type and perhaps for this reason will be more welcome to the American audiences who are ever anxious to see something new and of a different world. Especially of the so much spoken about French this and French that.

The picture moves along gracefully until it reaches the very exciting climax when justice triumphs and those who are entitled to, live happy ever after. It is a lively picture; one that should go far and, be very much welcomed for the excellent amusement it affords.

MARGOLIES.



At the top of the page, it is evident that something not altogether on the level is in the minds of the lady and gentleman

Above, Lucy Fox, the heroine of "The Empire of Diamonds" (Pathe), receives a bunch of daisies—and a meaning glance

At the right, even at the breakfast table, the ever alert ear and eye of the duenna seem to detect something of interest



# THE WEEK'S BROADWAY PICTURE SHOWS

## THE RIVOLI Christmas Fantasy Among Holiday Features

As one might expect of a Broadway film management, the Rivoli is much in evidence this week with its Christmas theme, the idea being carried out mainly in a Christmas Fantasy that was of novel design and had special choreography by *Paul Osgood*. In the special presentment, which had effective Yuletide scenic environment, special dances, appropriate to the season, were offered by a special cast. Featured in this fantastical offering were *Grace Eastman*, *Maria Lamor* and *Evelyn MacVay*, with children also taking a prominent part.

There were some other pleasing features, with the overture being "Jolly Robbers" (*Franz van Suppe*) that was musically sweet and effective. Suppe's operettas and light musical works are well known although "Jolly Robbers" did not have the general play that other of his numbers did. It was excellently played by the Rivoli Orchestra.

There was a Mutt and Jeff Cartoon Comedy that caused laughter, with *Max Manne*, tympanist of the Rivoli musicians, introducing some novel and pleasing effects. The subject was entitled "Sound Your A" and was well done.

After the Rivoli Pictorial had shown different news events of general interest, there was a prettily staged number entitled "In a Tavern" that had *Carl Robbins*, baritone, singing to advantage, assisted by the chorus that has appeared upon other occasions under the Rivoli's capable direction. This production is credited to the New School of Opera and Ensemble.

The big feature picture was the Paramount subject, "The Charm School" which had *Wallace Reid* playing an entirely different role from anything that he has heretofore attempted. This film included *Lila Lee*, the former vaudeville child prodigy who does some splendid work "opposite" *Reid*.

Considerable interest was attached to a Chester comedy entitled "One Best Bet" while the organ solo was impressively played by *Prof. Firmin Swinnen*.

The Rivoli announces as next week's film feature, Cecil B. DeMille's production of "Forbidden Fruit," which comes from the Paramount shop. . . .

## THE RIALTO Comedy Program Features Holiday Week

*Douglas MacLean* in "The Rookie's Return," a screen comedy of the adventures of an ex-soldier, is the principal screen attraction at the Rialto. *Doris May* plays the role of "The girl," an important figure in most of *MacLean's* productions. Others in the cast are *Frank Currier*, *Leo White*, *Kathleen Key*, *Elinor Hancock*, *William Coutright*, *Frank Clark*, *Aggie Herring* and *Wallace Berry*. "The Rookie's Return" was directed by *Jack Nelson* under the supervision of *Thomas H. Ince* for

## Wallace Reed at the Rivoli — Douglas MacLean at the Rialto — Madge Kennedy Heads Bill at the Capitol—Charles Ray Picture at the Strand

Paramount. The story was written by *Archer M. McMackin*.

*MacLean* has the role of a returned rookie who, after trying to sell books, is introduced to a pretty girl through the medium of a misdirected golf ball. A dying aunt turns his thought from poverty to riches, but when he discovers that his new servants—inherited with the old home—try to have themselves discharged so as to collect a fat bonus, he opens hostilities with the aid of a lawyer. One problem solved and another turns up, thanks to the ingenuity of the lawyer who, steeped in Nick Carter lore, has himself kidnapped. The complications run fast and funny.

"The Slicker," a Sunshine comedy; the Rialto Magazine, and "Otauquechee Valley," a Post Nature Scenic, are other screen entertainments.

The music program arranged by *Hugo Riesenfeld* for Christmas

## THE CAPITOL Pleasing Christmas Program Is Offered

That the festive Yuletide season is here is manifest in more ways than one at the Capitol Theatre where a special holiday program is on view. There are special Christmas features, with Managing Director *S. L. Rothafel* arranging an entertainment that is in keeping with the holidays.

For example there is a Christmas Fantasy that is not only effective as a pretty Yuletide arrangement but the music is especially attractive, with Director *Erno Rapee* and his capable orchestra playing splendid music. The Russian Cathedral Choir which has become quite an entertaining feature of each weekly program took part in the opening number with *Bertram Peacock* lending admirable vocal support, his bully voice being in fine trim. The

out, with some of the acting exceptionally fine. *Miss Evans*, who appeared in the title role, is appearing at the theatre daily although the child labor law prevented the young miss from appearing in person Sunday.

Scenes from the zoo enlivened the Capitol News which also came to the front with a new feature, a burlesque cartoon that found big favor.

The feature picture was a Goldwyn subject, "The Girl With the Jazz Heart," with *Madge Kennedy* as the star.

In making the presentation the Capitol management offered as an opening embellishment of the film, an original prologue entitled "The Girl with the Jazz Heart" that had *Mlle. Gambarelli* and the Capitol Ballet Corps offering a novel dancing idea. *Alexander Oumansky* presented the choreographic part of the prologue. There was a scene with a special jazz band and the whole idea was capably worked into the *Kennedy* picture which followed and which was full of cabaret life and the merry jazz.

*Dr. Arthur Robyn* presided at the huge pipe organ in his brilliant way, playing a number in keeping with the festive season. . . . VANCE.

## THE STRAND Youth the Keynote of Program this Week

The holiday week with all its gay festivity is synonymous of the program at the Strand Theatre this week. The spirit of youth is reflected in the feature attraction, which is *Charles Ray* in his latest independent production, "Nineteen and Phyllis," an original screen story by *Frederick Stowers*.

It is a winsome story of the youthful rivals and their humorous all-seriousness as they vie for the love and affection of the lady in question. *Jimmy Long*, carrying weight both in avoirdupois and in the possession of a popular-make automobile is a close contender for first honors in the lady's favor with *Andrew Jackson Cavanaugh*, whose two obsessions are *Phyllis* and his ambition to be regarded as a Southern gentleman.

The supporting cast includes *Clara Horton*, *George Nichols*, *Cora Drew*, *Frank Norcross* and *Lincoln Stedman*.

Appropriate surrounding films have been prepared, which include: a new scenic; a Booth Tarkington "Edgar" comedy, entitled "Edgar's Little Saw," and the Strand Topical Review of the latest news events.

"Christmas Overture" arranged by *Carl Edwards*, introduces an extensive list of musical features. The vocal soloists for the week are the Strand Male Quartette, who are heard in a special setting called "Christmas Frolic" in four elaborate scenes arranged by Managing Director *Plunkett*; *Estelle Carey*, the Canadian Soprano, sings *A Doll's Wooing* by *Eugene Field* and *Henry Hadley*, and *In a Manger Lolly* by *Daniels*, and *Joseph Martel*, baritone, *Ralph H. Brigham* and *Herbert Sisson* play special Yuletide organ solos. KELLY.



*Otis Skinner* in "Kismet" (*Robertson-Cole*) is amazed by the beauty of *Rosemary Theby* as the favorite wife of a nobleman's harem

Week, has "Christmas Eve in a Toy Shop" as one of the important stage numbers. *Thalia Zanon* and *Vera Myers*, dancers, have the principal light roles, and *Maurice Cass* has the speaking role. *Harry Edison*, tympanist of the Rialto orchestra, contributes the weird musical effects. The lyrics and music are by *Arthur A. Penn* and *William H. Penn* and were arranged by *Edward Falck*. *Paul Osgood* created the choreography.

*Mary Fabian*, soprano, sings the Jewel Song from Gounod's "Faust" and *Emmanuel List*, basso profundo, sings *I Want What I Want When I Want It*, from Victor Herbert's "Mlle. Modiste." Nicolai's "Merry Wives of Windsor" overture is played by the orchestra under the direction of *Mr. Riesenfeld* and *Lion Vanderheim*. ELITA.

choir rendered the Hallelujah chorus, while there was an impressive drop showing Christ in the manger, with Santa Claus later appearing as an important part of the fantasy.

The Russian Cathedral Choir had an inning that enabled the singers under *C. Buketoff's* direction to give a good account of their vocal prowess.

What proved a pleasing feature and which was beautiful in its coloring was a Prizma picturization of the century-old story, "Heidi," with *Madge Evans* featured. This is a childhood classic by *Johanna Spyri* that had *Catherine Carr* writing a picturesque and timely scenario. The Prizma film was arranged and edited by *Tom Cushing*. The director was *Frederick A. Thomson*. The work of the children stands



# SCREEN NEWS OF THE WEEK

## READJUSTMENT NOW POLICY OF MOTION PICTURE INDUSTRY Curtailment in Production—Many Actors Idle— Much Money Tied Up in Films

A VAST readjustment is in progress in the motion picture industry. The chief aspect is a marked curtailment in production already started. Most of the producing concerns have set out to cut their production 50 per cent.

Among those film corporations who are known to be cutting down on production, reducing the number of actors and studio help employed and in some instances shutting up plants entirely are the Famous Players-Lasky, Goldwyn, Fox, Metro, Vitagraph and Universal, constituting the biggest array of motion picture forces. In Los Angeles the chief photoplay producing centre in the world, more than 50,000 actors and others connected with the industry are said to be out of work. In the East the number is estimated at 5,000.

The lull in film productivity is expected to last into the middle of March. Some companies have announced they will not make contracts with new actors for pictures until after Feb. 1, evidently expecting the producing business to pick up after that date.

A "fewer and better pictures" policy is to be applied. One company recently made known that it has \$6,000,000 worth of films on its shelves awaiting disposal, and from a source close to the various leading companies it was learned yesterday that \$25,000,000 would not be an overestimate for the amount of money sunk in films throughout the whole industry which are now stored away.

A prominent factor operating for overproduction has been the number of wildcat film companies that have

sprung up in the last two years, drawn into the business by the prospect of easy stock selling schemes. The Vigilance Committee of the National Association of the Motion Picture Industry, composed of reputable concerns, declared a short time ago that worthless stock was offered to the country annually at an aggregate price of \$250,000,000 by irresponsible companies.

Small neighborhood houses throughout the country have raised their prices during the last year and a half. The increase has been only 2 or 3 cents at a time, but in the end it has totalled 10 cents and resulted in a decrease in the regular weekly patronage, and the exhibitors controlling those houses consequently declined to pay the high rental charges demanded by producers. This is advanced as one reason for the curtailment of film orders.

The Famous Players-Lasky Company concentrate on more special feature films, with the aim of having them run from one month to a year. The success of that policy in the Criterion Theatre with long run pictures convinced the organization of its popularity.

In the new Famous Players-Lasky million dollar studio in Long Island City, considered the largest in the world when it was opened in October last, only one company, that of Dorothy Dalton, is now working in premises that could ordinarily hold as many as eight. As soon as Miss Dalton's picture is completed, in about a week, the whole plant, housing 700 persons, will be shut down, remaining closed for six weeks. Production will continue in the Hollywood studio.

### Leatrice Joy in "Bunty"

The portrait of Leatrice Joy which appeared in the Christmas number of the DRAMATIC MIRROR AND THEATRE WORLD shows that charming young film luminary as she appears in Goldwyn's forthcoming production of "Bunty Pulls the Strings." Through an error the portrait was captioned as belonging to another production and while Miss Joy also appeared in this production, the portrait in question is one of Miss Joy as the little Scotch maid in "Bunty." The MIRROR offers its sincere apologies to Miss Joy and the Goldwyn Company.

### Writes Story in Week

Arthur Somers Roche recently wrote a complete comedy in one week. "Kissed" is the title of the story, which was written especially for May Allison, who will be seen in the production in the near future.

### "Why Trust Your Husband?"

Another marital picture is in the offing and is called "Why Trust Your Husband?" It is being made by William Fox and will star Eileen Percy.

### Appointed Metro Director

Al J. Kelley is now a full-fledged Metro director. After four years with Metro as an assistant director, he has been selected by Bayard Veiller, director of production at Metro's West Coast studios in Hollywood, Calif., to handle the megaphone for Viola Dana's next starring picture, "Home Stuff," an original story by Agnes Johnston and Frank Dazey.

### George Loane Tucker Active

George Loane Tucker, producer of "The Miracle Man," having recovered from a serious operation, has started work finishing the editing of his second American production, "Ladies Must Live," which will be released about the first of February. "Ladies Must Live" is adapted from the novel by Alice Duer Miller.

### Next Criterion Film

"Inside of the Cup," a Cosmopolitan Prod., is to be the next feature for the Criterion when "Midsummer Madness" closes. It is understood that Cecil De Mille's "Forbidden Fruit" will open at the Rivoli the week of Jan. 2.



KATHLEEN O'CONNOR

Who takes a prominent part in "Sunset Jaws," a forthcoming American production, in which her Celtic beauty will undeniably be a big feature

### Exhibitor Not to Blame

Alfred Walker, director general of the World Motion Picture Corporation, says it is unreasonable that the exhibitor should bear the burden or the brunt of criticism of the motion picture industry. Mr. Walker calls attention to the fact that nearly eighty per cent of the picture showmen of the country book pictures and pay for them in advance, without seeing the productions until they are offered on their own screen to their patrons. This condition has caused the exhibitor to force upon the public at various times, pictures which have not met with the approval of the public in general. Inasmuch as the theatre patron is closer to his local exhibitor than to the producer, all complaints are sent to the exhibitor first.

Mr. Walker contends that the producer alone can rectify all wrongs relative to questionable pictures. It is within his power to produce pictures that the public cannot criticize yet of such entertaining powers as to bring the exhibitor a maximum amount of revenue.

### Leonard to Direct

George Perry, vice-president and general manager of the Perry Plays, Inc., has just signed Robert Z. Leonard to direct his first production, starting Jan. 10. This is to be one of four special productions made this year by Mr. Perry. Mr. Leonard has just finished directing Mae Murray in her latest picture for Famous Players. His most recent picture is "The Restless Sex."

### "East Lynne" Ready

With the completion of "East Lynne" a matter of days, Hugo Ballin is devoting his time to the most important of the several surprising innovations in the production. This is the interpolation of a glowing fairy tale of the moyen-age in which Mabel Ballin and Edward Earle appear, produced in an impressionistic manner.

### Fox in Comedies

Harry Fox has been signed by the Ultra Prod., Inc., to star in two-reel comedies to be made on the coast.

### Blackton Prod. Ltd. to Be Formed

Commodore J. Stuart Blackton has in process of formation an English company to be known as the Blackton Prod. Ltd. The unit will of course cover the commodore's British producing activities.

Chester A. Clegg, who came to New York several weeks ago as Lady Diana Manners' representative, has left for London to open the London headquarters for Blackton. They will be located in the Bush House, Aldwych Strand, and Clegg will be business manager abroad.

### Like the Stage Play

William DeMille, in "What Every Woman Knows," adapted from Sir James M. Barrie's play of the same name, has determined to make the picture drama as nearly an exact reproduction of the stage play as the screen's difference would permit. To this end, even the subtitles are from the dialogue of the play. Conrad Nagel and Lois Wilson play the leading roles.

### Sherman Moves

Sherman Productions Corporation have moved their New York office from the Longacre Building to larger quarters in the Fitzgerald Building, at 1482 Broadway. Only a few details remain to be completed before they will be ready to release the initial attraction. The first of these pictures, "Man and Woman," written and directed by Charles A. Logue, will probably be the premier Sherman release.

### Snowy Baker to Star

Snowy Baker, former Olympic hero and millionaire sportsman of Australia, will shortly be seen as the star of a series of five and six-reel pictures to be known as Snowy Baker Productions. The pictures will be filmed at the Selig studios. Colonel W. N. Selig and Sam Rork are associated with Mr. Baker in the enterprise.

### Robertson Finishes Special

The John S. Robertson special, "Sentimental Tommy," has been completed. This is the first special Robertson has made for Paramount. The production was begun Sept. 18 and practically three months have been consumed in its making. Gareth Hughes, May McAvoy and Mabel Taliaferro are in the cast.

### H. B. Warner's Next

Pathe's next feature starring H. B. Warner, to be released Jan. 16, will bring to the screen a play that has long held an unique place among the successes of the stage. "When We Were Twenty-One" was produced in London in 1901 and in it Nat Goodwin and Maxine Elliot scored a conspicuous success. Henry King directed.

### Three Selznick Films

Three productions are announced for January release by Selznick Pictures Corporation. These include "The Chicken in the Case," in which Owen Moore is seen; "Worlds Apart," starring Eugene O'Brien, and "You Can't Kill Love."



# SCREEN NEWS OF THE WEEK

## IS THAT SO!

**PEARL WHITE**, accompanied by her director, **J. Searle Dawley** and the entire "Woman or Tiger" company, is in Bermuda.

**Conrad Nagel** will appear in support of **Elsie Ferguson** in "Sacred and Profane Love," which will be released as a **William D. Taylor** Production for Paramount.

**Dallas Fitzgerald** has been selected by Metro to direct "Big Game," in which **May Allison** will be starred.

**Mary Miles Minter** has arrived in New York from California to spend Christmas here. This is her first visit East in a year. She will return to the Coast immediately after the holidays.

**Roscoe (Fatty) Arbuckle** returned last week from a vacation trip in Europe.

**Kempton Greene**, who has just completed the role of David Gemmell in the **John S. Robertson** production of "Sentimental Tommy" for Paramount has gone to the West Coast to continue his motion picture activities.

**Rockcliffe Fellowes**, who has completed work opposite **Ethel Clayton** in "The Price of Possession," which **Hugh Ford** directed for Famous Players, may leave for the West Coast soon after the first of the year.

**Tom Terriss** addressed the students of the Stuyvesant High School, New York, last Friday during their Christmas exercises.

**Jackie Coogan**, who sustained a fractured skull in an automobile accident Nov. 12th, will resume work shortly for the first of the series of "Peck's Bad Boy" features for **Iving Lesser** Prod.

**Ethel Clayton** left Monday for California, having spent Christmas day with her mother and brother in New York. She will resume making pictures immediately upon her arrival on the Pacific Coast.

**Percy Marmont**, who is now being seen on the screen in the leading male role of "Dead Men Tell No Tales," has just been reengaged by **Vitagraph** for another production.

**Arthur Rosson** will complete this week the final scenes of **Betty Compson's** third picture. Included in the cast are **Miss Compson**, **Dick Rosson**, **Lon Chaney**, **Frank Compson**, **George Cooper**, **Henry Duffield**, **Camille Astor**, **Bert Woodruff** and **Walter Morosco**.

**Doris Kenyon** is to return to the screen in "Get Rich Quick Wallingford," a **Cosmopolitan** picture.

**Gladys Walton's** third starring feature at Universal, "The Millionaire Kid," directed by **Harry Harris**, has just been completed.

**Tod Browning's** Christmas present to **Carl Laemmle** is "Outside the Law," to which the director devoted the major part of 1920. **Carl Laemmle's** Christmas present to **Tod Browning** is **Edna Ferber's** story, "Fanny Herself," which will be the first 1921 **Tod Browning** Production.

**Robert Thornby** will direct as his first production for Universal "A Blood Brother to the Pines."

The **Anita Stewart** company has left the **Louis B. Mayer** studio for Truckee to film snow and blizzard scenes.

**Myrtle Stedman** and **Henry Herbert**, who are playing principal roles in **Sessue Hayakawa's** latest feature, under the direction of **Colin Campbell**, have been working nearly every night during the past week appearing at Charity affairs helping to raise funds for Christmas dinners for the poor.

Although producing his ninth picture since he returned from France, **William D. Taylor** is still on the reserve list of British Army officers because the Powers are still in a state of armistice.

**Virginia Valli**, recently seen with **George Walsh** in "The Plunger," is marking the close of the year by finishing her work in "Sentimental Tommy."

**Viola Dana** will have another of her favorite roles in her new starring picture, "Home Stuff," which **Agnes Johnston** and **Frank Dazey** have written especially for her.

## Plan Big Paris Studio

**Albert Dulac**, President of the Cinema Expansion of Paris, has opened negotiations with **Thomas Wilson Switzler** of New York for the furnishing of construction plans, equipment and installation of production methods for a large studio to be constructed early in 1921.

The studio with a capacity for six companies is to be of modern American design and the production of pictures will follow very closely the best methods as used in this country. It is the aim of the Cinema Expansion to utilize American methods in handling productions, however, retaining the European casts and locations. **Madame Dulac**, who visited the States some weeks ago, is director general of the company.

## Reid Leads Chicago Contest

**Wallace Reid**, of the Paramount forces, is the most popular star with Chicago film fans. **Thomas Meighan** is a close second and **Gloria Swanson** is also "in the money" for popularity honors. The Chicago Tribune has just finished a popular star contest and the above results have been made public.

## New Alice Lake Film

Production work upon **Alice Lake's** latest starring picture, "The Woman Who Went Away," from **John Fleming Wilson's** story, "The Uncharted Sea," will soon start at Metro's West Coast studios. In the cast are **Carl Gerard**, **Rudolph Valentino**, **Fred Turner**, **Charles Mailles** and **Rhea Haines**.

## Leonce Perret's Next

**Leonce Perret**, who recently completed "The Empire of Diamonds" which **Pathe** is releasing, is making preparations for a super special to be called "A Race for Millions."

The new picture will be produced with a notable American cast and the distinguished foreign actors, **Eugene Breon**, **Will Bourbon** and **Marcy Capri**, the renowned Spanish beauty.

## To Present "Behold the Man"

**Pathe** will present its picture "Behold the Man," with a special musical setting, including soloists, chorus and special orchestra, at the **Apollo Theatre** for a series of Sunday performances and special matinees starting Sunday afternoon, Jan. 9. "Behold the Man" is adapted from the **Pathe** picture formerly titled "The Life of Our Saviour," which was only shown for a limited period. It is a hand colored film in seven reels and depicts the life of the Saviour and His miracles as related in the Bible.

## Conrad to Write for Screen

**Joseph Conrad**, the famous British author, has signed a contract in London to write original stories for **Paramount Pictures**. **Mr. Conrad**, it is announced, will soon go into the **Paramount** studios and work out one of his stories in co-operation with a prominent director and a trained scenario writer.

## Completes "Four Horsemen"

**Rex Ingram** has completed the direction of the **Metro** production of "The Four Horsemen of the Apocalypse," by **Vicente Blasco Ibanez**. More than 500,000 feet of raw film was used in the filming of the picture. Close to a million dollars was expended on the production.

## Gets Outdoor Dramas

**Pathe Exchange, Inc.**, has acquired "The Holman Day Series." This series is to be composed of two reel productions starring **Edgar Jones**, and will be based upon the stories written by **Mr. Day** around his experiences in the Maine woods.

## Critic to Join Cosmopolitan

The theatre and picture men of **San Francisco** tendered a farewell luncheon to **Thomas Nunan**, who has been dramatic critic on the **San Francisco Examiner** for many years. **Mr. Nunan** is coming to **New York** to accept a position with **Cosmopolitan Productions Company**.



**Alice Brady** in "The New York Idea" (**Realart**) resents her companion's newspaper and tries to read one herself

**Colleen Moore** doesn't object so much to **T. Roy Barnes'** reading in "So Long Letty" (**Robertson-Cole**)—it's what he reads

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I really can't blame him, for that very evening a connoisseur had complimented me on my necklace. You see, he sold them to me for \$18,000—so naturally I thought they were Orientals—in fact, the jeweler thought he had given me the genuine necklace.

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# Little Trips to Los Angeles Studios

**P**ROBABLY the most unique Christmas gift in film history is that received this year by every person employed at the Christie studios in Los Angeles. The company is so far ahead on its production of comedies for release through Educational that it has given all a full week's vacation with pay. The usual studio Christmas tree and festivities were held Christmas eve and then the players packed up their grips and the studio gates will not open again until the morning of January 3.

It is to be known as "Dangerous Curve Ahead"—the new comedy which *Rupert Hughes* wrote directly for the screen and which is being photographed now at the Goldwyn studio. Hundreds of titles were suggested, and considered, for the comedy before this, the final one, was selected. It is a story of married life. *Mr. Hughes* is at the studio, working

## All Day Long

in company with *E. Mason Hopper*, who is directing the production. "Dangerous Curve Ahead" has a special interest because it is the first story which *Mr. Hughes* has ever written directly for the screen. In the cast are *Helene Chadwick*, *Kate Lester*, *Edythe Chapman*, *M. B. ("Lefty") Flynn*, *Richard Dix* and *James Neill*.

*Henry Hobart*, who plays the crook in *Sessue Hayakawa's* latest feature says he is starting to hate himself—not that way—but the despicable tricks he plays as "English Harry" have made him think he is terrible.

*Clarke Irvine*, director of exploitation for *Maurice Tourneur* since last June, has left the French producer after finishing his work on "The Last of the Mohicans." Irvine, being a member of the U. S. Naval Reserve Force, intends taking on some active sea duty with the Pacific Fleet on its cruise to Panama and South America in January, and may possibly go on the round-the-world cruise later in the year.

*Frank Lloyd*, the Goldwyn director who produced "Madame X" is a full-blooded Scot, having been born in Glasgow, of pure Scotch parents. His father was a big mechanical engineer in that country.

*Norbert Brodin*, cameraman for *Frank Lloyd*, has invented a "two-inch tripod" for shooting "floor scenes," which will be used in making "The Water Lily," by *Gouverneur Morris*, *Lloyd's* current production.

*Herbert Rawlinson* is having the time of his athletic young life in the snows of Truckee, where he went with *Anita Stewart* to play the leading role opposite her. "Herb" is an athletic fiend.

*Snooky*, the *Humanzee*, offers another evidence of his versatility in "Beat It," a *Chester Comedy* soon to be released. In this picture he takes the part of a waiter in a "near beer" saloon and shows his familiarity with the raisin recipe. Little *Ida May McKenzie*, whom Educational has named "the sweetest child

## Christie Studios Get Unique Christmas Gift—Much Activity at Goldwyn Studios—Directors and Writers Hold Meeting Against Blue Laws

on the screen," has the role of entertainer in the same place. Needless to say, the film is pure burlesque.

In making a *Gayety* comedy, as yet unnamed, *Patricia Palmer*, *Mary Wynn*, *Henry Murdock* and *Francis Feeney* were all catapulted off a "dip the dip" ride when the camera man

### Dropped His Camera

in front of the coaster. They went into the water, luckily, and none was hurt though costumes suffered considerably.

*Mario Lorrinaga*, Spanish painter, is at Metro where he will assist in the designing of sets for forthcoming productions.

*Wesley Barry* and *Colleen Moore* officiated at the National Winter Air

has the principal role while others in the cast are *J. Frank Glendon*, *Wallace Beery* and *Jack Abbe*.

*Wallace Worsley* has renewed his contract with the Goldwyn Company. He directed *Gouverneur Morris's* story "The Penalty" and also held the megaphone on "The Highest Bidder," a current release starring *Madge Kennedy*. He is now directing, "Don't Neglect Your Wife."

At the instigation of *William D. Taylor*, both the Motion Picture Directors' Association and the Screen Writers' Guild of the Authors' League at a recent meeting arrayed themselves against the proposed blue law Sunday.



*Rex Ingram directing a big scene for Metro's forthcoming "The Four Horsemen of the Apocalypse," from the popular novel of Blasco Ibanez*

Tournament at Long Beach, which opened on Christmas Day.

*Gertrude Atherton's* next picture, "Don't Neglect Your Wife," which is being screened now at the Goldwyn studios has part of its action take place in Five Points in 1869, when that section of New York was a symbol for poverty and crime. Weeks were spent in obtaining all the prints of the district and descriptions of it, so a realistic scene could be built. The proof that the work was well done came when buzzards and seagulls swooped over the set and could only with difficulty be driven away.

"A Tale of Two Worlds," *Gouverneur Morris's* first original scenario, is being directed by *Frank Lloyd*. The story has its inception in the Boxer uprising in China but is soon shifted to the Chinese quarter of San Francisco. *Leatrice Joy*

Fifty representative directors pledged their organization to do all in its power to fight the blue law advocates. Federal censorship of films was also denounced.

*Frank E. Woods* introduced a similar resolution before the Screen Writers' Guild during the dinner given at the Los Angeles Athletic Club in honor of *Mary O'Connor*. The resolution was unanimously passed.

All of the famous racing and gambling resorts of Tia Juana, Mexico, below the southern boundary of California, have been converted into a gigantic picture setting for Metro's production of "Sorrentina," the photodrama by *Donn Byrne* in which *Viola Dana* is now engaged in Metro's West Coast studios in Hollywood.

*Grace Darmond* has affixed her

name to a year's contract with the Christie Film Company.

When *Cecil B. DeMille* went to his private dining room at the Lasky studio on Dec. 6, to partake of his mid-day sustenance, he found a surprise awaiting him. In the center of the table was a large cake, with seven lighted candles and bearing, in relief, the following inscription. "December 6, 1913-December 6, 1920. Seven years together in business and still friends. (Signed) Fred Kley."

The date marked an epoch in the annals of motion pictures and in the careers to the two men, as it was on Dec. 6, 1913, seven years ago, that *Mr. De Mille* and *Mr. Kley* boarded the train in New York for Los Angeles to look for a studio site and begin production operations to the *Jesse L. Lasky Feature Play Company*. They established the Lasky studio.

An important theatrical opening which attracted a number of headlines in filmland, was the performance last week of *Oliver Morosco's* production of *Owen Davis's* play, "Marry the Poor Girl," at *Egan's Little theatre*, with *Francis X. Bushman* and *Beverly Bayne* in the stellar roles of the farce.

*Frank Lloyd* is "on his head," figuratively, of course, because he had to do contortions while making the torture chamber scenes in "The Water Lily," his new Goldwyn picture, where a Chinaman gets caught by the lowering ceiling in the underworld den. An osteopath fixed *Lloyd*.

Although production is slack at present, many big guns have been here. *Adolph Zukor* and *Jesse L. Lasky*, *Carl Laemmle*, *W. R. Sheehan* and *Arthur S. Kane*, were some of the mightier ones in the West.

*Clayton Hamilton*, who is out at the Goldwyn studios now in the scenario department, was filling in a census blank when he came to the question, "Can you write?" Evidently he did not want to be too rash or ask anyone to take his word for it and so he made answer, "Consult my publishers."

*Wesley Barry* and *Colleen Moore*, leading players in *Marshall Neilan's* "Dinty," last week gave a party to three hundred Los Angeles orphans. Among the features were a reception at the Asylum, a sightseeing bus parade through the city and a matinee performance of a vaudeville show at one of the leading theatres.

"Mr. Barnes of New York" from the famous novel and play of the same name by *Archibald Claverling Gunter*, which was a sensational success in the 80's, is in production at the Goldwyn studio under direction of *Victor Schertzinger*. *Tom Moore* will be starred.

*Gayety Comedies* have formed a stock company of well known comedy players who will appear in the new releases to be distributed through Educational Film Exchanges. The leading women are *Patricia Palmer*, who has just re-entered comedy after deserting it six months ago for drama, and *Mary Wynn*, a new comedy lead.



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**ANSWER:** We think you are on the wrong track. You are trying to get your profits too quickly, and we find no justification whatever for a man of moderate means putting his funds into such holdings. Of course, if you have lots of money to waste, you may get a thrill out of at least one of the above, but our advice is—don't try it.

**QUESTION:** For the past few years I have had a paid-up savings account of \$3,000 which yields me 4%. I am anxious to increase my income if I can do so without taking any risks. I am a woman and know little or nothing about investment matters and shall appreciate any advice or recommendations you may give.

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## "Brewster's Millions"

(Continued from page 23)

Finally Brewster spoke: "We've got a wonderful grandson!"

"By gosh, you're right!" said Ingraham. He stuck out his hand and Brewster grasped it. "Let's bury the hatchet," he continued.

"It's a go!" said Brewster.

Inside the room Monte and Peggy had again seated themselves for their deferred meal, when Harrison Mac and Pettingill, who had brushed by the two grandfathers in the hallway, burst open the door. "Monte," cried Mac, "the Peruvian government has extended your time limit six months. You are all right after all!"

Monte took the little God o' Luck from Peggy's hand and kissed it, while the three men in their hysterical state began

## To Hug His Bride

Noting the action he dropped the fetish in his pocket and pried them loose. "We're all partners in business," he said, putting his arm around Peggy, "but I play this hand alone."

Brewster and Ingraham had now entered. "It's all right, children," they said in one breath. "We've decided you are too smart for us. We forgive you." Each pulled out a check book. "How much do you want," they asked.

"I've got something better than money," answered Monte, indicating Peggy and again pulling the God o' Luck from his pocket. "With these two prizes I guess I'll worry along somehow!"

THE END.

## IS THAT SO!

Arctic City, the motion picture suburb of Port Henry, N. Y., has been transformed to a Dawson City of 1895 for the exterior scenes of "The Teaser," a story of the Northwest which Dorothy Dalton is doing for Paramount.

Eugene O'Brien and director William P. S. Earle left recently for a six weeks' trip through the mountains of the Carolinas and Tennessee, Miami and the Everglades of Florida, to take scenes for forthcoming productions.

John Wenger, art director of the Capitol Theatre, has opened a studio in the Rodin Building, 200 West Fifty-seventh street.

Madge Kennedy is appearing in four roles on Broadway this week. Two of them are in "Cornered," the play at the Astor and the other two are in the Goldwyn picture "The Girl With the Jazz Heart" at the Capitol. In the stage play Miss Kennedy is a thief and also a society girl. In the picture she is a demure Mennonite maid and a slangy telephone operator.

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(Continued from page 11)

party guaranteed to please her special following and to gain new adherents to her style of entertainment. It is all *Nora*—a rather robustious *Nora*, by the way. And the singing comedienne is seen in a variety of impersonations, designed to expose her family tree. We see the star in such picturesque roles as a Wild West queen in California in 1849, an English titled lady, again as a Chinese girl, as the daughter of a knight and on board Noah's ark.

And through these impersonations *Miss Bayes* sings captivatingly and always reminiscently of other days.

*Julius Tannen* was an able jokester, and most of his quips were fresh.

LOUIS R. REID.

**"MISS LULU BETT"****Zona Gale's Realistic Story  
Reaches Stage**

Play in three acts by Zona Gale, adapted from her novel of the same name. Produced by Brock Pemberton, at the Belmont Theatre, Dec. 27.

Monona Deacon.....Lois Shore  
Dwight Herbert Deacon.....

William E. Holden  
Catherine Calhoun Doucet

Lulu Bett.....Carroll McComas  
Bobby Larkin.....Jack Bohn

Mrs. Bett.....Louise Closser Hale  
Diana Deacon.....Beth Varden

Neil Cornish.....Willard Robertson  
Ninian Deacon.....Brigham Royce

Zona Gale's novel, "Miss Lulu Bett," transferred to the stage, takes on a sharper aspect. There is not time to touch up, softeningly. The portraits of the small town family stand out boldly and strikingly on the stage. So much so, that the play possesses a bitterly ironic quality that was only remotely suggested in the pages of the book.

The acting, of an unusually fine order, helps to convey this impression. *William E. Holden* makes the smug and egregious Dwight harder and heavier than this character is in the book, and *Catherine Calhoun Doucet* emphasizes the fawning superciliousness of Ina.

*Carroll McComas* is the latest ingenue to demonstrate that she can act when given a part. Her performance of the drudge who slowly awakens to the wretchedness of her existence and revolts against the hypocrisy and tyranny of her household is a natural and convincing piece of work. *Lois Shore* was expert as the child Menona, while *Louise Closser Hale* made Grandma Bett a vivid sketch of pathetic senility.

A narrative play, it follows the book closely in incident, and while it is lacking in suspense and dramatic conflict, it is always interesting in its graphic characterization. The play has been carefully staged.

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## NEW PLAYS

(Continued from page 40)

### Leiber in Shakespeare at the Lexington

Fritz Leiber, long and favorably  
known as an intelligent and compe-  
tent Shakespearean actor, inaugu-  
rated his stellar engagement Monday  
evening at the Lexington Theatre  
with "Hamlet," followed by "Julius  
Caesar," "The Merchant of Venice,"  
"Romeo and Juliet," "Macbeth" and  
"Othello."

Mr. Leiber was a fluent Hamlet in  
speech and gesture, and his company  
provided effective support.

For more than fifteen years Mr.  
Leiber has given intelligent aid to  
Julia Marlowe, Robert Mantell and  
others distinguished in the Shake-  
spearean field. During his engage-  
ments with Mr. Mantell he was pre-  
sented by that veteran actor in spe-  
cial matinee performances of "Ham-  
let" and "Romeo and Juliet."

Originality was carried out in the  
matter of scenery, which was con-  
structed with the view of continuity  
of performance without the usual  
waits incidental to changing sets. Mr.  
Leiber lately won success in motion  
pictures and he has taken a valuable  
page from their handbook.

His supporting cast includes Irby  
Marshall, Katherine Sayre, Virginia  
Bronson, Pauline Crell, Louis Leon  
Hall, John C. Hickey, Wallis Roberts,  
John Burke, Joseph Singer, James  
Hendrickson, Arthur Row, H. Port-  
ercliffe, Robert Strauss, Sidney  
Elliott, Harold Rand, Frederick  
Drake and others.

### "Mixed Marriage"! Moves

"Mixed Marriage," the Irish  
drama by St. John Ervine, will be  
playing in two theatres in New York  
next week. On Monday, Tuesday  
and Wednesday and Friday it will  
occupy the Times Square Theatre  
for matinees. It will complete its  
four weeks' lease of the Bramhall  
Playhouse by playing evening per-  
formances and Thursday and Satur-  
day matinees the week ending Jan-  
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HUGHES**

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1920-1921

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*New Year's Number  
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"Rafferty Settles the War," "Rafferty Stops a  
Marathon Runner," "Rafferty at the Hotel De  
Rest," "Rafferty at His Summer Home,"  
"Rafferty at Coney Island," etc. Released  
through World Film Corporation.  
Directed Harry Watson in "Musty Suffer,"  
for Geo. Kline, Directed John and Emma Ray  
Comedies. Directed "The Italian and Austrian  
War," 5 reels. Directed "The Destruction of  
the European Nations," 5 reels. Directed  
"Ignorance" in six reels featuring Earl Mc-  
caulif. Released on State Rights by the Private  
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**"ALL FOR A LAUGH"**

(Sweetie has a new blond wig,  
did you see him?)

**GEORGE P.  
MURPHY**

(The "Freeport Spider")

NEVER DEFEATED  
NEVER FOUGHT

**"Burlesque Wonder Show"**

**FRISCO  
IN  
CHICAGO**

OUR DIARY

William and Gordon

**DOOLEY**

Back On Broadway

**Jack  
Osterman**

Direction

**Harry Weber**

*New Year's  
Number  
Next Week*

**CHAMBERLAIN  
BROWN**

representing Harry K.  
Morton, Zella Russell,  
Lucille Manion, Ina  
Hayward, McNeil and  
Shadow, Walie Davis.

**Bert Swor**

ON EARTH

NOW

**Al Field's Minstrels**

FEATURED COMEDIAN



**ODIVA  
AND SEALS**

Now playing a 20 week run in New  
York City with Marcus Loew  
One Week Stand  
Booked by Horwitz & Kraus  
Management Cap't. C. Adams

**ED. J. WEBER**

A Musical Director  
who DIRECTS

5 Years with Eva Tanguay

'Nuf Sed!

IF YOU NEED SONGS

Address { DRAMATIC MIRROR  
THEATRE WORLD

**JOE  
LAURIE**

(Junior)

PLUS

**HIS PARENTS**



HOWARD REAN  
**ANDERSON & GRAVES**

Present

**"OUT OF WORK"**

Chas. Bierbauer Max Hart

JACK NELLIE

**Orben Dixie**

Two live ones in cork

Always Working

**GEORGE  
McKAY**

**OTTIE  
ARDINE**



**"That Jazzy Xylophonist"**

**FRANK BROWNE**

Booked Solid, Keith Circuit  
Per Direction Harry Burton

**Harry Delson**

They all tell me I'll be  
a headliner someday.  
Who can tell.

**Bluebird Restaurant**  
14th Street

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**Frank Mayo**

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Hollywood, Los Angeles

**DALE HANSHAW**  
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Camerasman  
Fiche Camera Intervale 644

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**WALTER McEWEN**

Morningside 6800

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Next Week*



**You!!!**



Virginia Faire

**You!!!**



Lois Wilson

**You!!!**



Clara Kimball Young



Gertrude Olmstead

## Entering Stardom with Universal via the Contest Route

In the above illustrations you will find four girls who have entered the movies and benefitted thru contests. Clara Kimball Young (an Equity Star) and Lois Wilson (a Paramount Star) are known as stars of the first magnitude and yet they started their careers thru just such an opportunity as is offered you on this page.

Virginia Faire was found thru a contest and for the past six months has been starring in a series of pictures soon to be released by the Universal Film Company. Gertrude Olmstead has just been decided the winner of a contest conducted by a Chicago Newspaper, Carl Laemmle, president of the Universal Film Co., saw possibilities in this girl and her first year's salary will be \$10,000.

How few girls realize the fact that beauty is not the only asset to success on the screen. It is only one of the many points which go to making up a girl's qualifications. The greatest advantage for any girl is ambition.

Use this opportunity of doing the same that others have done. Enter this contest and win one of the three contracts offered by the Universal Film Co.

The unusual features of this contest provide contracts for three girls. In previous contests conducted by other magazines, there has only been one prize. Besides the contracts given to the first three winners practically every girl who enters this contest is assured a strand of genuine Indestructible Nataline Pearls which are valued at \$25 in any jewelry store.

### — USE THE COUPONS —

Be sure and use the coupon in the lower left to find out the full details of this wonderful contest. If you personally are not interested in the contest use the voting coupon in the lower right hand corner of this page for some friend of yours and we will immediately advise her that she has been suggested as a candidate for the first three prizes. Every week the Mirror will carry this voting coupon which entitles the reader to one vote in this contest.

### USE THIS NOW!

Contest  
Editor

Dramatic Mirror  
133 West 44th St., New York

Please send me full particulars about your screen  
contest without obligation on my part.

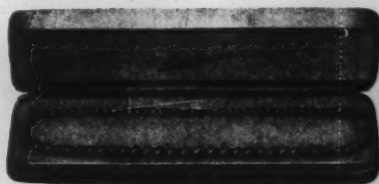
Name .....

Address .....

City.....State.....

#### These Beautiful Pearls

Every girl will win a strand of these  
beautiful Nataline Pearls with only  
a slight effort. Their value in any  
jewelry store is \$25.



### 1st Voting Coupon

Contest  
Editor

Dramatic Mirror

133 West 44th St., New York

Please cast this vote in favor of .....

Address .....

Name .....

Address .....

City.....State.....

whom I suggest as the winner.